

1988-1989 UMFA Docent Yearbook

1988 - 1989

UMFA DOCENT HISTORY: Fall 1988-Spring 1989

The Year of the Docent

Docent meetings were held the 2nd Thursday of the month from 1 to 3 p.m. Active docent meetings were held the remaining Thursday afternoons of the month for further training and lectures. The SLC- UMFA Partners Program provided 2 classroom presentations(68) and 2 Museum tours(134) for all 4th grades in the district.

Steering Committee:

Curator of Education: E. Sue McCoy
Associate Curator of Education: Ann K. Stewart
Assistant Curator of Education: Kaye Terry
Office Assistant: David Medina
Chairperson: Janice Clute
Chairperson 1987-88 June Orme
Chairperson Elect: Helene Fairchild
Research Chairperson: Wilma Hooper
Events Chairperson: Gladys Bader
Tuesday: Elizabeth Drinkaus
Wednesday: June Orme
Thursday: Jean Grua
Friday: Ruth Kerr

Active Docents:

Ila Jane Aldrich
Julie Anderson
Gladys Bader
Frances R. Beier
Evalyn Bennett
Vanamala A. Bidwai
Pat Boyd
Karin Brown
Elaine Call
Janice Clute
Audrey Day
Elizabeth Drinkaus
Helene Fairchild
Janice Ferre
Jean Grua
Wilma Hooper
Elyse Hutton
Ann Jackson
Virginia Johns
Lorna Kennedy
Ruth Kerr
Suzan Lake
Virginia Marsh

Jayne Middleton
Bonnie Mooney
Jean Mosley
Ettalue Nelson
June Orme
Barbara Ostler
Barbara Peterson
Marjorie Powis
Carolyn Price
Ruth Rampton
Billie Rich
Ruth Roby
Sue Rothwell
Geraldine Smith
Sally C. Steele
Martha Ross Stewart
Mary Tadge
Vivian Taylor
Kaye Terry
Arva Holbrook Whitby
Cherry Wong
Ruth Yancey
Kathie Zumbro

Museum in the Classroom: SLC-UMFA Partners Program required class preparation for 32 fourth grade classes: Fall presentation, Life in the Shadow of the Acropolis, Spring presentation, American Art and Artists. In April docents traveled to Springville to prepare 14 classrooms for the Museum visit.

Ann K. Stewart, chairperson
Julie Anderson
Elaine Call
Marjorie Powis
Sue Rothwell
Madalyn Seaman
Kathie Zumbro

Karin Brown
Elizabeth Drinkaus
Carolyn Price
Martha Stewart
Cherry Wong

Publications:

The newspaper, "Collection Connections" was published in the Fall and Spring, edited by Kaye Terry. It was sent to all high schools in Davis, Salt Lake, and Utah Counties.

"Family Newspaper": Handout for Fall visitors to the Museum edited by Kaye Terry.

"In the Shadow of the Acropolis" a Greek activity book, edited by Ann Stewart and Sue McCoy.

Art in Focus, High School Outreach: 2 presentations correlated to curriculum and the Museum collection were given to high school classes: Learning to Look, Ancient Greek Art.

Kaye Terry, chairperson
Audrey Day
Elizabeth Drinkaus

Research Committee:

Wilma Hooper, chairperson
Elaine Call
Ruth Kerr
Barbara Ostler
Ann Stewart
Kaye Terry

Virginia Johns
Nona Miller
Marjorie Powis
Vivian Taylor

Special Exhibits:

Diamonds are Forever, September 17-October 30, 1988

Figure as Subject, November 13-January 8, 1989

Expressions of Belief, December 15-February 2, 1989

George Dibble-a Retrospective, January 22-February 2, 1989

Westward to Promontory, March 12-April 16, 1989

Frivolity and Mortality, March 12-April 16, 1989

Soviet Art from the Academy, March 12-April 16, 1989

Barker Collection of Chinese Art, March 19, April 23, 1989

Polished Perfection, Turned Wood Bowls, April 30-June 4, 1989

Salt Lake City High School Exhibit, April 23-May 7, 1989

George Eubert-Works on Paper, April 30-June 11, 1989

U of U Art Department Faculty Exhibit, May 14-June 14, 1989

Symposia:

French Symposium: A Bicentennial Celebration, 1789-1989, April 15, 1989

Views from Afar: Art of Mexico and Central America in the Collection of the Utah
Museum of Fine Arts, April 22, 1989

Docent Workshops:

August 25, 1988, Fall touring objectives, training and demonstrations

September 6-19, 1988, Team Workshops

September 13-17 1988, Team Workshops

February 14-17 1989, Greek Vase Review, Adrienne Silverstein

Christmas Program: Thursday, December 8, 1988, Gallery Crawl to Gayle Weyher
Gallery, Pierpont Gallery, Delores Chase Gallery followed by lunch at the Alta Club.

Spring Luncheon: Thursday June 1, 1989 at the Salt Lake Country Club.

Five Year Buddha:

Gladys Bader

Helene Fairchild

Jean Grua

Barbara Peterson

PTA Friend to Children Award to the Docents of the Utah Museum of Fine Arts

Docent Dialogue

The Utah Museum of Fine Arts

August, 1988

Fall is Baseball Season at the Museum!

The opening exhibit this fall in the Museum is "Diamonds are Forever: American Artists and Writers on Baseball", a Smithsonian SITES Exhibit, brought to Salt Lake City through the courtesy of American Express! Many exciting events are planned for this exhibit, including an exhibition ballgame featuring Tom Seaver, Robert Redford and assorted staff members of American Express and the Museum. There will be a Members reception on Saturday, September 17th. We hear this exhibition is a real "hit" in Cincinnati, and we expect some excitement in Salt Lake, too!

One Day to Get Ready...

An all-day Docent Workshop will be held on Thursday, August 25th, in the Museum, from 9:00 a.m. until 3:00 p.m. with a break for lunch. There will be briefings on exhibit areas, information about the Salt Lake City 4th grade program, Team Workshops, and more. Please do not miss this important working day in the Museum!

Daily Teams meet together in September.

Daily Teams will meet together in preparation for the Fall tours two consecutive weeks: September 6-7-8-9 and September 13-14-15-16. Plan to be here promptly at 10:00 A.M. Meetings will end at 12 noon, with unplanned lunches for those who wish to go out together.

The Steering Committee for 1988-89...

Docent Chair, Jan Clute, 1987-8 Chair, June Orme, 1988-9 chair, Helene Fairchild; Team Chairs: Tues., Bizzi Drinkaus, Wed., June Orme, Thurs., Jean Grua, Fri., Ruth Kerr. Hospitality Chair: Gladys Bader, Research Committee: Wilma Hooper. Education Staff: Sue McCoy, Ann Stewart, Kaye Terry. This Committee will meet on August 18th to make plans for ongoing Active Docent information sessions, meetings and possible trips. Most Docents returned the questionnaire in June, telling us of your own needs and interests...thank you for your input, we'll use it!

It makes us sad to hear...

that Rosalyn Hughes, long-time Docent and member of the Friday Team, has been critically ill since June. After emergency surgery and a long bout of intensive care, Rosalyn is temporarily in Ter West Care Center, 165 South 1000 East, SLC UT, 84102. We think she would enjoy cards, but is not yet ready for many visitors.

Exhibition Schedule for 1988-89 includes:

(Dates may be slightly altered from these.)

Sep. 11-Oct. 30 Diamonds are Forever: Writers and Artists on Baseball. Gallery 1.

Nov. 13-Jan. 8, 1989 The Figure as Subject: The Figurative Revival since 1975: Selections from the Collection of the Whitney Museum of American Art, NY. Gallery 1.

Dec. 15-Mar 5, 1989 Expressions of Belief: Masterpieces of African, Oceanic, and Indonesian Art from the Museum voor Volkenkunde, Rotterdam.

Thomas and Michael Galleries. (American collection down during this time)

Jan. 22-Feb. 26, 1989 George Dibble: A Retrospective. Gallery 1.

March 5-April 16. Westward to Promontory: The Photographs of Andrew J. Russell. Thomas Gallery.

March 5-June 11 The Museum's American Collection. Michael Gallery.

March 12-April 9 UU Art Dept. Faculty Show. Gallery 1.

April 23-June 4 Frivolity and Morality: The Tradition of the Vanitas in Contemporary Painting. Gallery 1.

Polished Perfection: The Art of the Turned Wood Bowl: The Edward Jacobson Collection. The Hansen Gallery.

**Remember to mark your calendar NOW for
AUGUST 25th, 9:00 A.M.!**

DOCENT DIALOGUE

The Utah Museum of Fine Arts

October, 1988

OCTOBER 13th DOCENT MEETING

The October 13th meeting will begin at 1:00 p.m. in the Museum. Please try to be on time for the business portion and important announcements. We are still planning the program, so expect a nice surprise! This is your day to receive 20% discounts in the Museum Shop, too.

Future Docent Meetings:
November 10th.

Scott Oates, Humanities teacher from Brighton High School, will discuss teenagers and the Museum.

December 1st.

Mark Graham, Visiting Professor of Art History, will discuss Primitive Art and Culture, to prepare us for the Rotterdam exhibit, "Expressions of Belief" which opens in Dec. December 8th

Docent Holiday Event! A Gallery Crawl and luncheon at the Alta Club (for Docents Only). More details later.

Rosalyn Hughes is Home!

Rosalyn Hughes is now at home, we are happy to report. She is still recovering, however, and we suggest you continue to send cards for a while longer. If you decide to telephone, please keep the conversation very short, as long phone calls are tiring for anyone in recovery. We all send our love and best wishes to you, Rosalyn, for a speedy recovery!

Betsy Quintana is Back in Salt Lake.

Betsy has decided to attend Utah State University, beginning in January, so is living in SLC this fall. We hope to see her around the Museum now and then, for she has offered to volunteer for us in the office when we need help.

TREASURES AND TRIFLES FRIDAY-MONDAY, OCT. 14-17

This important fundraiser for the Museum will be held in a Sugarhouse location this year. The event is a huge sale of everything imaginable, and is open to the public. We need your help to make this successful. If you can give a minimum of two hours assistance as a "guard" or clerk, we will greatly appreciate your support. This is always lots of fun, with many volunteers (who have first crack at buying the goodies!). Please sign up in the Docent Office when you are in next week.

UNIVERSITY OPENS SEP. 26th.

Beware of the parking jam! Campus parking is worst during the first two weeks of a quarter, then it slacks off somewhat. Docent Jean Moseley has written to President Peterson regarding Docent parking on campus, and received assurance that validations are available for Docents who park in the Marriott Visitor Parking Lot. This is true, and the Museum will honor this, but be forewarned: students use the visitor lot when they don't have a parking pass, and that lot is usually filled by 9 a.m. As with most University parking, the afternoons are easier.

We urge Docents to purchase an annual parking pass, the most accessible being the "E" lot, and arrive well before 9:30.

YOUR CALENDAR IS ON THE BACK OF THIS SHEET. Keep it handy.

Thanks for being so good to the Museum!

October

FOR THE MONTH OF _____, 198

Sat.	Mon.	TUE	WED	THU	FRI
1 2PM WESTMINSTER ART APPREC. KAYE TERRY 2PM SLC GIRL SCOUT RUTH KERR (9)	3	9:30 SLC LOWELL (60) 4	9:30 SLC UINTAH (60) 5 4:00 SLC TEACHERS JORDON DIST.	9:30 SLC WASATCH UINTAH (60) 6 10:45 SLC WASATCH (60)	9:30 SLC BEACON MTS ROSSLYN MTS (75) 7 10:45 SLC BEACON MTS
11AM-4PM 8 JORDON TEACHERS	10 GRANGER HIGH (21)	9:30 SLC DILWORTH (82) 11 10:45 JUDGE H.S. (40) 12:00 NORTH RIDGE ELEM NO TOUR (60)	9:30 SLC EDISON (60) 12 10:30 SENIOR CITIZENS (30) 1:30 SENIOR CITIZENS (30)	U-E-A 13 10:00 SENIOR CITIZENS (30) 1:30 SENIOR CITIZENS DOCENT MEETING 1-3PM (30)	U-E-A 14
15	17	9:30 SLC MEADOW LARK 18 10:45 SLC FRANKLIN- MEADOW LARK	9:30 SLC BONNEVILLE 19 (70) 10:45 SLC HAWTHORNE	9:30 SLC HIGHLAND PARK (75) 20 10:45 SLC HIGHLAND PK NIBLEY PARK (60) 12:00 ARTISTIC DESIGN GARDEN CLUB (30)	9:30 SLC NIBLEY PK (75) 21 2:00 WELDERLY CENTER (20)
22	24	10:45 WELBY ELEM 25 6TH GRADE (45) 11:30 WELBY ELEM 6TH (45)	9:30 SLC BACKMAN 26 10:45 WELBY 6TH (60)	9:30 SLC BENNION 27 10:45 SLC BENNION PARK VIEW	9:30 SLC PARKVIEW 28
29 END OF "DIAMONDS ARE FOREVER"	31				

DOCENT DIALOGUE

The Utah Museum of Fine Arts

November, 1988

DOCENT MEETING NOVEMBER 10TH.

Scott Oates, Humanities teacher from Brighton High School, will discuss teenager and the Museum. The subculture of teenagers has changed our society markedly. Attempts to introduce this group to cultural institutions can be awkward and sometimes ineffective. This Museum is directing some effort toward secondary teacher information about the value and uses of an art museum, and is experimenting with some self-guided tours for students. Docents need to be informed about successful methods of discussing art with students, as well as ways to talk to them (they don't like to be called "girls and boys", for example). Mr. Oates has introduced many students to this museum and supports our efforts to coordinate our secondary program. Kaye Terry is the Education coordinator for this effort in the Museum.

REQUIRED DOCENT BRIEFINGS:

THURSDAY, NOVEMBER 17, 1:00 P.M.

Frank Sanguinetti, Director, will discuss the figurative tradition in art, including the Whitney Exhibit "The Figure in Art", and the Museum's own collection. Mr. Sanguinetti recently traveled to Houston, Dallas and Ft. Worth to see various classical collections, particularly the Poussin Exhibition at the Kimball Gallery in Ft. Worth.

THURSDAY, DECEMBER 1, 1:00 P.M.

Mark Graham, Visiting Professor of Art History, will discuss Primitive Art and Cultural Views to prepare us for the Rotterdam exhibit, "Expressions of Belief". His Winter Quarter class is entitled, "Viewing Culture: Criticism and Interpretation of an Art Exhibition", and will focus on the Rotterdam exhibit in our Museum. This class will meet from 12:05 to 12:55 p.m. in AAC 158, and Docents are encouraged to audit.

Fundraising Dinner and Auction, November 6th

A joint fundraising event for the Utah Museum of Natural History and the Utah Museum of Fine Arts is planned for Sunday, November 6, 5:00 - 9:00 p.m. at The New Yorker Club. Dr. and Mrs. Willem Kolff have made available some original, creative works made by Dr. Kolff that will be auctioned during the evening. A cash bar will be available at 5:00 p.m. and the buffet dinner will be lovely, featuring New Yorker specialties. Please plan to attend, invite a friend or another couple to sit with you and enjoy a great evening! Tickets are \$38.00 per couple, or \$19.00 per person.

TREASURES AND TRIFLES A SUCCESS!

The Museum's Advisory Board worked for two years collecting, organizing and pricing thousands of items for this huge sale, which was the best in our history of Treasures and Trifles! Thanks to everyone who was able to assist, for the crowds were enormous and the Museum staff worked 9-12 hours each day, as well as members of the Advisory Board. The proceeds (over \$33,000) will support the Museum's Educational programs.

EXHIBITION SCHEDULE

"Diamonds are Forever" closes Oct. 30th. We will have portions available for use on morning tours as long as possible, to avoid too many empty galleries. We hope to install a few large, contemporary pieces in an empty gallery for Docent tour use between exhibits.

November 13, 1988-January 8, 1989 "Figure as Subject: the Figurative Revival Since 1975, Selections from the Collection of the Whitney Museum of American Art, NY." Gallery 1.

December 18, 1988-February 26, 1989

"Expressions of Belief: Masterpieces of African, Oceanic and Indonesian Art from the Museum Voor Volkenkunde, Rotterdam." Galleries 9-10 (Thomas and Michael Galleries)

FOR THE MONTH OF November, 198

MON	TUE	WED	THU	FRI
	9:45 Brookwood Elem 1 4th (62) 10:45 Brookwood Park 6th (53)	9:45 Brookwood Elem 4th (62) 10:45 SLC JACKSON ROSE PARK (65)	9:30 Rose Park (63) 10:45 WIT VIEW (56)	9:30 Ensign 4 (61)
	9:30 Indian Hills (63) 10:45 Lincoln (75)	10:30 SOUTHERNS 1st grade (50) 3:30 Ann Decker Vol U Library Alice Koye 1st (50)	9:30 Emerson (64) 10:45 Bonneville (64) 1:00 DOCENT MEETING SCOTT CHIES H. SCHROEDER	10:45 Holiday 11
10:00 Ann Enger Vol U Liberal Ed. 12:15 Honors Ann Enger Vol U (35)	9:30 winter (64) 10:45 Riley (53)	9:30 Newman (59) Whittier 10:45 Newman	9:30 Washington (60) 10:45 Rosslyn Hts. (61) 3rd grade 1:00 DOCENT MEETING FRANK SANGUINETTI FIGURE IN ART	10:45 Holiday 17
21	22	9:30 Knowlton Elem 23 5th grade (70) 10:45 Knowlton Elem 5th grade (70)	10:45 Holiday 23	10:45 Holiday 25
28	9:30 Burton Elem (60) 10:45 Burton Elem (60)	10:45 Periwinkle Pl. 30 (55)		

DOCENT HOLIDAY EVENT!

Jan Clute and Gladys Bader have arranged an exciting holiday event for the Docents that includes a morning Gallery Crawl and luncheon. A Lewis Brothers Stage will pick us all up at the E parking lot on Guardsman Way at 9:45 a.m., Thursday, December 8th. We will visit the Gayle Weyher Gallery, The Pierpont Gallery and the Delores Chase Gallery. At 1:00 p.m., we will arrive at the Alta Club for a luncheon, kindly arranged by Club member and Docent Rosemary Holt, and return by bus to the Museum probably about 3:00 p.m.

This will be a carefree event, with no driving/parking problems downtown, and a nice opportunity to visit together. We are asking that this event be restricted to Docents Only, due to the space limitations.

YOU MUST MAKE ADVANCE RESERVATIONS FOR THIS EVENT. The total cost, including transportation, will be \$15.50. Wine will be available for an additional \$2.00 per person. Please return this reservation form with your check, made payable to THE UTAH MUSEUM OF FINE ARTS by December 1st. No refunds can be made after that date.

The Museum will be closed on
Friday, November 11
Thursday, November 24

Sunday Gallery Talks to Resume

The 3:00 p.m. Gallery Talk in the Museum is given by Staff, Docents, or Guest speakers. All Docents should be prepared to offer such a Gallery Talk on their choice of subject. This is the only regularly scheduled public "tour" or talk offered. The Gallery Talk is only 15-20 minutes long, and is advertised in the Art Calendar of the Tribune and Deseret News. The audience for talks varies from two to twenty..(potluck). Active Docents should choose a topic (one one painting, an entire exhibit, a period, whatever interests you) and plan to give at least ONE Sunday Gallery Talk between November 18, 1988 and June 1, 1989. Other speakers will also be scheduled.

RESERVATION FOR THE DOCENT HOLIDAY EVENT DECEMBER 8, 1988

NAME OF DOCENT _____

COST OF EVENT: \$15.50 (INCLUDES TRANSPORTATION AND LUNCHEON)

WINE AT LUNCH: ADDITIONAL \$2.00

ENCLOSED IS MY CHECK FOR (circle one) \$15.50

OR \$17.50 (INCLUDES WINE)

Please make checks payable to The Utah Museum of Fine Arts. Mail or give to Sue McCoy, Educational Services, The Utah Museum of Fine Arts, 101 AAC, University of Utah, Salt Lake City, UT 84112.

DOCENT DIALOGUE

The Utah Museum of Fine Arts

December, 1988

Thanksgiving, 1988.

This Thanksgiving, we on the Education Staff want to express our thanks to all you dedicated Docents for your friendship, kindness, caring for our visitors and for your desire to improve your skills and to learn more about art! Thank you, more than we can ever say!

December Events

Thursday, December 1, 1:00 p.m.

Mark Graham, Visiting Professor of Art History, discusses Primitive Art and Cultural Views prior to the "Expressions of Belief.."
Exhibition (opens December 18th)

Thursday, December 8, 9:45 a.m. in the "E" Parking Lot, Guardsman Way.

Lewis Bros. Stage departs "E" Parking Lot with those having prior reservations for the Gallery Visits and Luncheon at the Alta Club. Your reservation must be received no later than Dec. 1. \$15.50 fee is all inclusive, if you wish wine at luncheon, pay \$17.50. Make checks payable to the Utah Museum of Fine Arts.

Thursday, December 15, 1:30 p.m., Cathedral of the Madeleine, 331 East South Temple.

Helene Fairchild will give interested Docents an Advent tour of this traditional Catholic cathedral. Helene has served for several years as head of the Cathedral Tour Committee, and is the Museum's Docent Council designated Chairperson for 1989-90. We appreciate Helene's offer to present the Cathedral to our group. Traditional Christian symbolism and the Church Liturgical Year are reflected in many aspects of the Cathedral.

The parking lot is on 1st Avenue and "B" Street, to the north and above the Cathedral. There is a stairway from this lot and an entrance on the east side of the apse (look it up!)

Catalogues for the Whitney Exhibit are available for less than \$3.00 in the Museum Gift Shop.

January Docent Meetings

The first general meeting and program will be held in the Museum on Thursday, January 12th, 1:00-3:00 p.m. There will be weekly Thursday Docent meetings during Winter Quarter, in preparation for Spring tours, and to use this opportunity for further learning. All Active Docents should plan to attend these Thursday sessions, unless an excuse is submitted in advance to Daily Team Chairperson. The information is intended to support and extend Docents' understanding of the Museum's collection. If you have specific requests, please tell Sue and she will try to include programs addressing your interests.

Borrow an Art Video!

Education Office has Videos for you to borrow. A small assortment of art-related videos are in Sue's office, available to teachers and Docents for five days. Please write your name and the titles on the yellow pad when checking out videos or audio lecture tapes.

Adrienne Silverstein will meet with Daily Teams

After touring the Greek exhibit, many Docents would like to clarify, refresh and learn more information from Adrienne. She has kindly agreed to meet with Docents in small groups to better carry out discussion. Team Chairs will be notified of the dates.

Catalogues for Expressions of Belief are available to Docents in Sue's office for \$15.00.

Please fill in your hours on your individual sheets in the office through December! We are tallying the half-year totals.

Emeritus Docents.

The experienced Docents in this Museum are the backbone of our success and continue to provide valuable leadership and modeling for newer Docents. We appreciate the long-term service of our Docents, knowing that they get better and better, thus offering more to visitors. We want to thank those Docents who have opted for Emeritus status this year for all their dedication and support for the Education programs, and hope they will continue to meet with us at every opportunity! Our grateful thanks to **Emily Chipman, Rosalyn Hughes, Pat Johnson and Rosemary Holt** for their service and friendship.

Docents in Training, Active Docents, Associate Docents

It will be important for any Docent wishing to change status to serve notice to the Education Curator either in June or August if possible, so that we are able to plan our programs based on available volunteers. Between one and seven years of service, a leave of absence up to one year is possible. Re-entering Active Docent status after one or more years will require application and possibly some refresher training. All changes in status should be addressed in writing to the Curator of Education.

The category of Emeritus Docent was created to offer Docents who have health problems or who simply feel unable to continue touring regularly, due to changes in lifestyle, personal obligations, etc. It was not, and is never intended to pressure long-time Docents into retirement. So long as Docents are enjoying touring, find the association pleasant and stimulating, and wish to continue developing their skills and knowledge, they should continue. Docents should have served at least seven years before this option is available to them.

Touring Tips to Remember

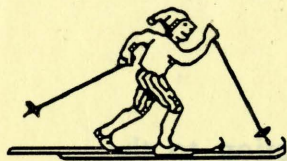
*** Watch the time!** Youngsters should not be detained after 45 minutes. Daily Chairperson should be sure to signal all Docents when time is up, after she completes her tour on time. Don't leave one or two groups of children waiting in the foyer while others finish.

*** Docents are responsible for seeing that their tour groups do not TOUCH the artworks.** Tell them in the beginning, and if the group is troublesome and will not keep hands off, then remove the worst offenders, explaining that they have been asked not to touch and since they cannot, they must wait in the foyer with the guard. Ask a teacher or parent to take these children out, or do it yourself.

*** Keep the pace of tours fairly brisk...** don't stop too long in one place, nor tell long, drawn-out stories. Keep your stories short, especially religious stories. These should be brief (2-3 minutes) and to the point.

***Coping with other groups in the Museum:** when other adults or University students are in the Museum during tour hours, Docents may approach any work of art, politely excusing her group as they approach. If students are drawing, use the opportunity to talk about how artists are trained, ask artist if children may look at the drawing, but don't interrupt for long

***We wish you and your families
a joyous holiday season!***



DOCENT DIALOGUE

The Utah Museum of Fine Arts

January 1989

Happy New Year!

The Museum Staff hopes that your holidays were pleasant and we are looking forward to an exciting 1989 with you. The fall, 1988, Peer Docent Training was a successful experience for most Docents, and we are now moving into the second part of this "Year of the Docent" in the Museum. We have scheduled a series of Thursday Active Docent Education sessions through March. These presentations are in response to needs expressed by many Docents.

The expectation for Active Docents during this winter is attendance at all Thursday sessions and any Team meetings called by Chairmen for additional tour preparation. Team Chairmen are the leaders for Peer Docent Training and are responsible for meeting needs of Docents for preparation, accuracy and tour technique support. If any Docent has questions or needs assistance, the Daily Chairman should be contacted. Individual help or group workshops are available, and may be conducted by any Docent or Staff person. Ask and you shall receive!

January Docent Education Meetings

January 5 No Docent Meeting. Steering Committee Meeting, home of Jan Clute.

January 12 1-3 p.m. George Dibble, artist, teacher and critic, speaks on Cubism as he studied it in New York as a student in the 1920's, when Cubism was a basic principle for artistic expression. This is a unique opportunity to hear about Cubism first-hand from an artist who has incorporated the principles into his own work. A retrospective exhibit of Mr. Dibble's work will open in the Museum on January 22, 1989.

January 19 1-3 p.m. Mark Graham, Visiting Professor of Art History, will offer Docents a walking tour of "Expressions of Belief" galleries. Prior to this, Docents should spend some time looking carefully at the objects so the information will be more helpful. It is also difficult to see small objects during this type of presentation for a large group.

January 26 1-3 p.m. Upstairs, Downstairs: an introduction to the Utah Museum of Fine Arts Staff and how their work moves this Museum forward. Every Docent should be conversant with the operations, goals and intentions of the Museum in order to better represent the Museum to the public and answer questions. Those presenting today are: Charles Loving, Administrative Assistant to the Director; Jean Mueller, Director of Development and Membership; Helen Robertson, Assistant to Director of Development and Membership; Timmy Burton, Chair of the Advisory Board; and Martha Midgely, Advisory Board Member for Audience Development.

Docent Education Programs to look forward to.... Adrienne Silverstein will meet with Daily Teams in February to answer questions about the Greek exhibits..."Lecturing to Adults and High School Students", style and technique....more Upstairs,Downstairs about the formation of the collection and its' care...printmaking:how,why and wherefore...stay tuned!

Exhibits to look forward to... George Dibble Retrospective, David Schwarz: Blown Glass Sculpture; Soviet Art from the Academy, Westward to Promontory, the photographs of Andrew J. Russell, Frivolity and Mortality: the Tradition of the Vanitas in Contemporary Painting...and more!

The Museum's New Hostess Program is Underway.

As part of the Museum's effort to develop new audiences, Barbara Johnson and Marsha Midgely, Advisory Board Members, have organized a large group of volunteers who serve as hostesses and information resources for visitors to the Museum on Sunday afternoons,special occasions, such as openings, and for tour groups organized through travel agencies in the urban area. The group receives enrichment programs to acquaint them with the Museum and its programs. Their task is to answer questions, help visitors feel at home in the Museum, promote membership in the Museum Associates, and introduce the collection generally to large groups arriving by tour bus. This service has been much needed in the Museum, especially on weekends, and we are pleased to see so much enthusiasm within this group.

Sunday Afternoons in the Museum

The Education Department is organizing weekly Gallery Talks, video films and other events for Museum visitors on Sunday afternoons. During winter and spring, 1989, some Docents will be contacted to give Gallery Talks on special topics in their area of knowledge. As the Hostesses (see above) are not knowledgeable about details of art history and the collection, they are pleased when a Docent is present on Sundays to answer specific questions or conduct a mini-tour for a few interested visitors. All major museums have a Docent tour of some aspect of the collection regularly on weekends, and this is much needed in our Museum.

As most of you know, only a few Sunday visitors will want to listen to a Gallery Talk or have a mini-tour, and these experiences are usually very rewarding for the Docent, giving opportunities to share more information and answer visitors' questions. It is a nice way to begin serving adult visitors, as well. Sometimes only two or three people gather round when the tour or talk is announced.

As speakers have already been scheduled for Gallery Talks through May, we would like to request that individual Docents volunteer to be in the Museum between 2:00 and 3:00 p.m. to offer a mini-tour or answer questions each Sunday. The Gallery Talks are scheduled at 3:00 p.m. Even if no one wants a tour, this is a nice time to spend in the galleries!

If each Docent would volunteer one Sunday a year, we could cover every Sunday afternoon! Won't you consider signing up for a Sunday this year? (see Sue McCoy or Kaye Terry)

Events and Speakers Scheduled for Sundays in January and February:

January 8 Gallery Talk on the "Figure as Subject", Kaye Terry. (Last day of this exhibition)

January 15 Gallery Talk on David Schwartz Blown Glass Sculpture, Chuck Loving.

January 22 Opening of George Dibble Retrospective, E.F. Sanguinetti.

January 29 Gallery Talk on "Expressions of Belief", Mark Miller Graham.

February 5 Members' Lecture, Edward Lueders, Poet.

February 12, 19 and 26 Programs being arranged in conjunction with "Expressions of Belief" and Black Awareness month by Sonya Murphy, Museum Education Intern.

DOCENT DIALOGUE

The Utah Museum of Fine Arts

February, 1989

Thursday Docent Meetings in February

Feb. 2, Thursday, 1:00 Upstairs, Downstairs, the collection.

Feb. 9, Thursday, Upstairs, Downstairs, Education

Feb. 14, 15, 16, TWTh.mornings, 10:00-11:00 Teams meet with Adrienne Silverstein, regarding the Greek exhibition.

Feb. 16, Thursday, 1:00 p.m. Adrienne Silverstein speaks about the Greek exhibition, vases, technique, etc.

Feb. 23, Thursday, Robert Kleinschmidt, Professor of Art, UU, speaks about printmaking.

Sunday Afternoons in the Museum

Docents are asked to volunteer for one Sunday afternoon, to be in the Museum between 2:00 and 3:00 p.m., answer any visitor questions and offer information about the collection. The Museum Shop is always staffed on Sunday afternoons and a volunteer Hostess is present to greet visitors. Docent expertise about the collection is needed to respond to visitors questions. The Docent is welcome to offer a mini-tour for a family, or a brief talk about some work, but this is not required.

Gallery Talks by invited guests, staff or Docents or other programs are scheduled for 3:00 p.m. by the Education Department of the Museum.

Docents scheduled for February:

Feb. 5, Ruth Yancey, Feb. 12 Vivian Taylor, Feb. 19 Elaine Call,
Feb. 26 Gladys Bader

Sunday Programs in February

Feb. 5, 3:00 p.m. Members' Lecture, Edward Lueders, Poet.

Feb. 12, 3:00 p.m. Veronica Agbor, a native of Nigeria, presents traditional African dance and costume.

Feb. 19, 3:00 p.m. Video, Black Legacy: History of the Black Experience in Utah.

Feb. 26, 3:00 p.m. Phyllis White and Joan Nabors present an hour of traditional African stories, myths and poetry.

Docents are Museum Valentines!

FOR THE MONTH OF February, 198⁹

MON	TUE	WED	THU	FRI
		Feb. 1	2	2
		MIA 4:00 (24) 12yrs.	1:00 Docent Mtg. Upstairs/Dnstrs.	10:45 Jordan Ridge (62) 5-6 yres.
Sunday 5th: Yancey, Docent Feb. 6 10:00 A. Engar UU class (Terry)	7 9:30 Bingham HS (50) 10:45 St. Francis Xavier (27)	8 9:30 Cascade El. (55) 10:45 " " (55) 12:00 " " (55)	9 10:30 Rowland Hall HS (Terry) 1:00 Docent Mtg. Upstairs/Dnstrs. Adult Lectures	1 9:30 Bountiful El. (50) 10:45 Bountiful Ed. (50)
Sunday, 12th: V. Taylor 13	14 9:30 Jordan HS (30) 10:30-11:30 Team Mtg. A. Silverstein 12:00 Jordan HS (30)	15 10:00-11:00 Team w/A. Silverstein	16 10:00-11:00 Team w/A. Silverstein 1:00 Docent Mtg. A. Silverstein	17 9:30 Provo Vocatio H.S. (50) 10:30 Provo Vocatio H.S. (50)
Sunday, 19th: E. Call 20 HOLIDAY, MUSEUM CLOSED	21 9:30 Rose Park El. (28) 5th & 6th Gr.	22	23 9:30 Meadow Moor El. (35) 5th gr. 10:30 Meadow Moor El. (35) 5th gr. 1:00 Docent Mtg. Kleinschmidt/prinkmaking	24
Sunday, 26th: G. Bader 27 A. Engar UU Ca (K. Terry)	28 Team Meeting	MARCH 1 Team Meeting	MARCH 2 Team Meeting 1:00 Docent Mtg. New exhibit bridfings	MARCH 3 TEam Meeting

DOCENT DIALOGUE

THE UTAH MUSEUM OF FINE ARTS

MARCH, 1989

TEAM MEETINGS

Daily teams will meet with their Chairmen in the mornings, Feb. 28-March 3, and March 7-10. These meetings are for planning and sharing information for the Salt Lake City Fourth Grade PARTNERS program this spring. Museum in the Classroom Docents will demonstrate the classroom presentation and discuss the information being given to students. Docents can organize their ideas for the objectives to be used in the Museum tours.

There will be four new exhibits on display, opening March 12th. Information about some of these exhibits will be presented to Docents during Thursday afternoon meetings, with several Sunday afternoon speakers giving information as well..

ACTIVE DOCENT MEETINGS CONTINUE THROUGH MARCH WITH GUEST SPEAKERS

The Thursday meetings will continue in the Museum Galleries at 1:00 p.m.

March 2 Briefing on the Andrew J. Russell historical photography exhibit by James Dearden, film specialist, B.Y.U., courtesy of the Utah Humanities Resource Center.

March 9 Discussion of the *vanitas* tradition in Dutch painting, Ruth Gier, art historian and candidate for the MFA Degree, University of Utah. Ms. Gier recently returned from the Netherlands, where she was conducting research for her thesis.

March 16 Utah Museum Volunteer Association Registration 8:00-9:00 A.M., program, 9:00 A.M.-4:30 p.m.

March 23 Studio Printmaking demonstration by Robert Kleinschmidt, to be held in the art dept. Docents who have never seen this should sign up, maximum 20 Docents.

March 30 Aden Ross, Adjunct Professor of Honors, Westminster College, English life and art of the 18th century, relevant to our English Gallery.

Coming in April! One Thursday Docent Day with Linda Osmundson, Denver Art Museum, selected "The Docent's Docent" by DAM, formerly with the Utah Museum of Fine Arts and the MIC. You won't want to miss seeing Linda give demonstrations of DAM tours and discuss her involvement in planning them. Lots of good ideas! **April 13** 9-11 a.m. and 1-3 p.m. To honor Linda, we are arranging a no-host dinner party on Wednesday, April 12. Any Docent is invited to join us for an informal evening.

Sunday Afternoon in the Museum of Fine Arts

March 5 African Art in the Collection of the Museum of Fine Arts, Elizabeth Drinkaus, Museum Docent.

Docent in Museum: Marge Powis

March 12 Members' Lecture, Dr. Robert S. Olpin, Dean, College of Fine Arts. (four new shows open this day)

Docent in Museum: Sue Rothwell

March 19 Film and discussion on Andrew J. Russell Exhibition.

Docent in Museum: Ruth Rampton

March 26 Thomas Southam, Curator of Exhibitions, Utah Museum of Fine Arts, will discuss the exhibition, Frivolity and Mortality: the Tradition of the Vanitas in Contemporary Art.

Docent in Museum: ????

April 2 E.F. Sanguinetti, Gallery Talk on the exhibit, Soviet Art from the Academy.

The Museum Shop Newsletter is enclosed for you, Please read the information about discounts. Thank you for your support!

APPRAISAL DAY, SATURDAY, MARCH 18

Allen Dodworth and Fuji Murakami will offer appraisals of personal objects in the areas of Western art, American and European painting, drawing, sculpture, prints, photographs and contemporary crafts; Chinese, Japanese, East Indian, Korean, Nepalese, Thai and other works of Southeast Asian origin. Tickets for Museum Members (show your card!) at \$7.00 per object will go on sale at 9:00 a.m. March 18th. Tickets for the general public, at \$10.00 per object, will go on sale at 2:00 p.m. Tickets will be prenumbered and appraisers will examine objects by ticket number order.

All appraisals are verbal, non-researched opinions. The Museum will not be responsible for any damage, loss or transportation of objects.

UTAH MUSEUM OF FINE ARTS
TOURS, MEETINGS AND EVENTS

EDUCATION:
58-3580

MONTH March YEAR 89

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			TEAM MEETINGS	1:00 DOCENT MEETING		
			(1)	(2)	(3)	(4)
2:00 MARGE POWIS Sunday Afternoon		TEAM MEETINGS		1:00 DOCENT MEETING		
(5)	(6)	(7)	(8)	(9)	(10)	(11)
2:00 SUNDAY AFTERNOON SUE ROTHWELL	9:30 EAST HIGH 8-20 E KAYE TERRY	9:30 SLC HAWTHORNE (62) 10:30 ROWLAND HALL 1st (60) 4:00 DELTA KAPPA GAMMA	9:30 SLC HAWTHORNE BENNION (53) 10:45 SLC BENNION (55) 1:30 ART GROUP NO TOUR	DOCENT TOURS TO UMVA MEETING	8:00 U of U 9:30 WASATCH 6th (30) 10:45 NEIGHBORHOOD HOUSE SENIOR CITIZENS (25)	
(12)	(13)	(14)	(15)	(16)	(17)	(18)
2:00 SUNDAY AFTERNOON Ruth Rampton HELENE FAIRCHILD						
(19)	(20)	(21)	(22)	(23)	(24)	(25)
		9:30 SLC MT VIEW (56) 4th	9:30 SLC NEWMAN ROSE PARK (48) 4th 10:45 SLC ROSE PARK (63) 4th	10:45 SLC NEWMAN (67) 4th	9:30 SLC RILEY 4th (53) 10:45 OAKRIDGE 5th (30)	
(26)	(27)	(28)	(29)	(30)	(31)	

DOCENT DIALOGUE

The Utah Museum of Fine Arts

April, 1989

A DOCENT IS ALWAYS ON DUTY

We tend to think that a docent discharges her duties by giving school tours and other scheduled tours, as well as attending general docent meetings and team meetings. In addition to these requirements, the docent puts in extra hours? Wrong! Docents are the primary outreach of the museum. There may be times when a docent considers herself off duty, but is inside the museum. Situations can arise when a docent may be asked to help museum visitors informally, or on the spot. This can be handled graciously by offering a brief amount of information about the collection, highlights, current exhibits, etc. If time allows and the docent is willing to give fifteen minutes to guide a short tour, that is an option.

The museum staff and volunteers have always made the visitors' interests and needs their first priority, often taking time away from other duties for a few minutes because they are so enthused about the museum and its exhibitions that they want others to share that enthusiasm. The unknown visitor may be an important foreign guest, someone in local government....or a university student, but the image of the museum should always be one that reflects enthusiasm, graciousness, and a desire to help others. No one is better qualified to present the image of the museum than a trained docent.

Janice Clute, Docent Chair

Thanks to all the Docents who so kindly helped the Education Department apply labels and sort the bulk mailing! We dood it in short order!

WHOOOPS!

Docents may have noticed a fast turnaround of the "American" gallery on March 12th...most paintings will be back in time for touring. Unfortunately, the West portrait must be immediately restored, and is scheduled for a "trip" away.

LET'S CELEBRATE TOGETHER! THE FRENCH REVOLUTION, A BICENTENNIAL CELEBRATION.

All docents are encouraged to attend a symposium on the French Revolution and its after-effects, to be held in the Museum on Saturday, April 15. We will be bringing in outside guest speakers from other departments at the university (history and languages), as well as speakers from other colleges and universities in Utah and outside of the State. This symposium will be most informative in setting the cultural, social and historical scene in France from approximately 1789 - 1830 and will give docents extra insights into the French collection in our Museum. The Alliance Française is hosting a lovely French reception in the morning.

Please feel free to bring a guest. If you would like to reserve a box lunch, submit a check to the Education Office, payable to the Utah Museum of Fine Arts for \$6.50, no later than April 7. This event is being co-sponsored by the Museum, The Utah Endowment for the Humanities, The Utah Council for Humanities Education and The Alliance Française.

VIEWS FROM AFAR: PRECOLUMBIAN ART OF MEXICO AND CENTRAL AMERICA IN THE COLLECTION OF THE UTAH MUSEUM OF FINE ARTS.

On Saturday, April 22, 1989, the Utah Museum of Fine Arts, The Utah Endowment for the Humanities and the Department of Art History, University of Utah will present a one-day symposium, Views From Afar: Pre-Columbian Art of Mexico and Central America in the Collection of the Utah Museum of Fine Arts. This symposium is directed toward the interpretation and appreciation of art objects created and used by ancient Mesoamerican peoples. Four scholars who are leading

authorities in pre-Columbian studies will discuss a particular aspect of pre-Columbian history as illustrated by a unique art object in the Museum's collection.

Since this symposium will focus directly on the Museum's collection, and it should be invaluable to docents. If you would like to reserve a box lunch, please send your check, payable to The Utah Museum of Fine Arts, for \$6.50, no later than April 14.

APRIL 12TH DOCENT MEETING

Linda Osmundson, a former UMFA Docent, now with the Denver Art Museum, will give a tour workshop and presentation for us on Thursday, April 13th, from 9:00 a.m.-11:00 a.m., and 1:00 p.m.-3:00 p.m. Please plan to attend. Linda was named "The Docent's Docent" by the Docent council of DAM last year.

TO LOOK IS ONE THING,
TO SEE WHAT YOU LOOK AT IS ANOTHER,
TO UNDERSTAND WHAT YOU SEE IS A
THIRD,
TO LEARN FROM WHAT YOU UNDERSTAND
IS STILL SOMETHING ELSE:
TO ACT ON WHAT YOU LEARN IS ALL THAT
MATTERS.

Taoist saying

HIGH SCHOOL TEACHERS AND THE MUSEUM

This year, the Museum Education Department has been actively working with high school teachers to encourage them to learn to use the museum on their own. In October, Sue and Kaye conducted a workshop for 20 teachers from the Jordan district. The the workshop focused in familiarizing the teachers with the collection, with our Learning to Look procedures and with the development of self-guides by them for their students. In addition, we published a fall and spring newsletter for all high school teachers, COLLECTION CONNECTIONS, which we mailed to high schools between Orem and Ogden and to all high schools participating in our Northeast Utah Travelling Exhibition Program.

We plan to publish two issues agin in the 1989-90 school year. If any docents would like to see a copy of the Spring 1989 newsletter, please ask Kaye to show it to you.

May 11th Docent Meeting

We plan to invite all those interested in joining the next Docent class to attend this meeting, and meet Active Docents during an informal reception.

THE MUSEUM IS NOT A STILL LIFE

Often we tend to forget that the entire focus of a Museum is one of constantly changing exhibitions designed to stretch our minds and our aesthetic eyes. Both for the public and for docents, the Museum is a source of continual renewal and challenge and this is one of the reasons docents are asked to view their time in the Museum as one of ongoing education. We all go through the docent training class which lasts for a year, but that is only the beginning. The Education Department offers docents new and exciting ideas every Thursday afternoon and on many other occassions during the year to help each of you with a fresh sources of information about the Museum collections, new exhibitions and touring ideas. We hope you will continue to view your time at the Museum as one of growth, challenge and renewal and we encourage you to attend as many of the docent meetings as you can during the year.

We are saddened by the death of Jean Painter, a member of the 1987-88 Docent Training Seminar. Jean was a lovely person, and will be greatly missed. We extend our sympathy to her sister, Docent Mary Tadge.

Wilma Hooper, Chairman of the Docent Research committee, is recovering from surgery at LDS Hospital. She hopes to return home to 1936 Hubbard Ave, SLC UT 84108, by March 17th. Cards and notes would be most welcome.

Remember...June 1st, the Docent Luncheon at The Country Club! More later!

DOCENT DIALOGUE

Museum of Fine Arts, University of Utah

May, 1989

May 11 Docent Meeting

Thursday afternoon at 1:00 p.m., Joe Marotta, Chairman of the Department of Art, University of Utah, will speak to Docents about his own photography. The Faculty Exhibit will open on Sunday, May 14th.

We have invited applicants for next year's Docent class to be our guests for this talk and we ask you to greet them during a reception following the talk. Please introduce yourselves and answer questions they may have!

Linda Osmundson's Workshop: New Seeds for Spring!

The April 12th workshop with Linda Osmundson set our minds churning with ideas. It was a delightful day, with thirty-three Docents attending. Both sessions were taped, for anyone who wishes to borrow them from Sue McCoy's office.

Any Docent who is interested in preparing new ideas for tours should attend a follow-up session with the Education Staff on Thursday, May 4th, beginning with lunch at the Panorama Room at 11:45 a.m. We will then meet in the Museum at 1:00 to discuss ways we can use resources to create exciting new tours and liven up existing tours, for both young and adult audiences. For example, we can develop all the information Docents' would need for "Masterpiece Tours", implement the "Ask Me" idea on Sundays, find ways to plan tours for special adult groups and contact them ourselves, etc. etc. Many great ideas surfaced during Linda's workshop...let's plant those seeds right now!

YEAR AROUND SCHOOLS SCHEDULE TOURS

More and more public schools in the Salt Lake valley are holding year around classes. We are already receiving requests for Museum tours for June, 1989. School buses seem to be more readily available for summer school, and we need to be prepared to offer tours.

As in the past, Daily Docent Teams should plan to be available through the month of June. We will telephone Docents as needed for July and August.

THANKS TO STEERING COMMITTEE FOR THEIR GOOD WORK THIS YEAR.

Team leaders Bizzi Drinkaus, June Orme, Jean Grua and Ruth Kerr have kept us on the right track this year, making sure all tours were covered, conducting peer docent training sessions, and just generally help us improve our efforts to help visitors. Thanks to them, and to all members of the daily teams.

Jan Clute, Docent Council Chair and Helene Fairchild, incoming Chair have given us guidance and direction, and will be involved in future planning. Gladys Bader gave us gracious social functions, and plans to continue this important assistance for Docents next year! Wilma Hooper, with Docents on the Research Committee have expanded the information and resources for Docents.

Professional Docent Volunteer Benefits

The opportunity to return service to the community in the form of needed art education,
Meeting new friends with similar interests,
Self-fulfillment in acquiring new knowledge and developing a variety of skills,
Free access to University Art History classes,
Gaining knowledge of several aspects of art: art history, aesthetics and art criticism;
Improving the quality of own perception,
enjoyment of art works, architecture and nature;
Increased interest and appreciation for history, archaeology, anthropology and literature.

The Docent Program is an adult education program integral to the Museum's goal of making the Museum collections accessible to the widest possible public. The Docents themselves are the core of our interested adult public in the community, sharing their enthusiasm with wider circles of friends and associates. The educational services provided by the Docents, in the galleries, schools and the community are another dimension of their educational growth.

Thanks to Docents for Helping with April Symposia!

Docents gave invaluable assistance to the Museum Staff during the Saturday Symposia for the Bicentennial of the French Revolution and the preColumbian art symposia. Thanks to June Orme, Billie Rich, Helene Fairchild, Karin Brown, Arva Whitby, Gladys Bader, Ettalue Nelson and Sue Rothwell.

MIC Docents Reach Out to Springville School

Museum in the Classroom Docents headed south to Springville, the "Art City", Monday, April 17th to visit Brookside Elementary School. Karin Brown, Elaine Call, Marjorie Powis, Sue Rothwell, Martha Stewart, Ann Stewart and Kathie Zumbro visited fourteen classes, grades 1 through 5, to prepare students for their tour of the Utah Museum of Fine Arts on April 18th. The Brookside PTA sponsored the trip to the Museum and arranged for the MIC presentations. The children, who all attend weekly art classes in the school with an art specialist, were knowledgeable, enthusiastic and anxious to visit "more museums". Following their school visit, the Docents visited the Springville Art Museum to see the Spring Salon.

Docent Council Spring Luncheon June 1st

The Annual Spring Luncheon will be held June 1st at The Salt Lake Country Club. You will receive an invitation soon. Please plan to attend this delightful social gathering of Museum staff and Docents to celebrate another successful year in the Museum. Thanks to our hostess, Margie Wallace, for inviting us to enjoy The Country Club for this occasion.

Interpretation is...

" an information service... a guiding service... an educational service... an entertainment service... a propaganda service... an inspirational service.

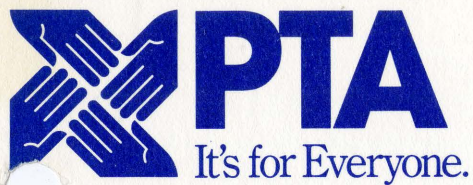
Interpretation aims at giving people new understanding, new insights, new enthusiasm, new interests.

A good interpreter is a sort of Pied Piper, leading people easily into new and fascinating worlds that their senses never really penetrated before. he needs three basic attitudes:

- knowledge
- enthusiasm
- and a bit of the common touch.

Y. Edwards as quoted in

The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides.



UTAH CONGRESS OF PARENTS AND TEACHERS, INC.

1037 EAST SOUTH TEMPLE • SALT LAKE CITY, UTAH 84102

TELEPHONE 359-3875

Mrs. Darlene Gubler, President

May 4, 1989

Sue McCoy
University of Utah
Museum of Fine Arts
Salt Lake City, Utah 84112

Dear Sue,

We would like to honor the Museum's Docent Program at our PTA State Convention on the Brigham Young University campus, Saturday, May 13, at 12:00 noon in the Wilkinson Center Ballroom.

We will be pleased to have you or anyone that you designate to receive a "Friend To Children" award in behalf of the entire docent program. We appreciate the interest and support of the "arts" in the lives of the children in the State of Utah.

We will be anxiously awaiting your reply.

Sincerely,

A handwritten signature in dark ink, appearing to read 'Darlene Gubler', written in a cursive style.

Darlene Gubler, President
UTAH CONGRESS PTA

SL/1b

On Saturday, April 22, 1989, the Utah Museum of Fine Arts, The Utah Endowment for the Humanities and the Department of Art History, University of Utah will present a one-day symposium, Views From Afar: Pre-Columbian Art of Mexico and Central America in the Collection of the Utah Museum of Fine Arts. This symposium is directed toward the interpretation and appreciation of art objects created and used by ancient Mesoamerican peoples. Four scholars who are leading authorities in pre-Columbian studies will discuss a particular aspect of pre-Columbian history as illustrated by a unique art object in the Museum's collection.

The Utah Museum of Fine Arts extends special thanks to Dr. Mark Miller Graham, Visiting Professor, Department of Art History, University of Utah for his assistance in organizing this symposium.

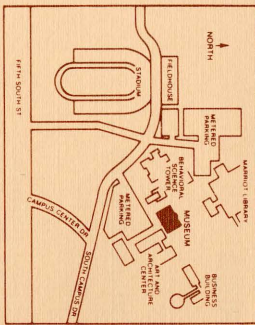
"A, U and E" lot parking is free on weekends (except special permit stalls).

Visitors to the Utah Museum of Fine Arts Gift Shop will find unusual gifts for all ages - some of these gifts have been chosen to relate to current exhibits in the Museum. All proceeds from Gift Shop sales support the educational outreach programs of the Utah Museum of Fine Arts and the Gift Shop is managed and staffed by Volunteers.

THE UTAH MUSEUM OF FINE ARTS,
THE UTAH ENDOWMENT FOR THE
HUMANITIES
AND
THE DEPARTMENT OF ART HISTORY,
UNIVERSITY OF UTAH
PRESENT

VIEWS FROM AFAR: PRE-COLUMBIAN ART OF MEXICO AND CENTRAL AMERICA IN THE COLLECTION OF THE UTAH MUSEUM OF FINE ARTS

SATURDAY, APRIL 22, 1989
UTAH MUSEUM OF FINE ARTS
UNIVERSITY OF UTAH



University of Utah
Utah Museum of Fine Arts
101 Art and Architecture
Salt Lake City, Utah 84112

NON-PROFIT ORG.
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Salt Lake City, Utah



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the Utah
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Endowment
for the Arts.
This program is
made possible in
part by a grant
from the Utah
Endowment for
the Humanities, a
state based
affiliate of the
National
Endowment
for the Arts.
Humanities.

Saturday, April 22, 1989
The Fine Arts Auditorium of the Utah
Museum of Fine Arts &
Museum Gallery Area

9:00 a.m.

Coffee and distribution of programs to audience.

10:00 a.m.-11:00 a.m.

Dr. H. B. Nicholson, "*Current Issues in the Interpretation of the Art of West Mexico*", discussion session with the audience.

11:15 a.m.-12:15 p.m.

Dr. Mark Graham, "*Tomb of Life: The Symbolism of Seashells in the Pre-Columbian Art of West Mexico and the Maya*".

12:15 p.m.-1:00 p.m.

Box lunches available by reservation.

1:00 p.m.-2:00 p.m.

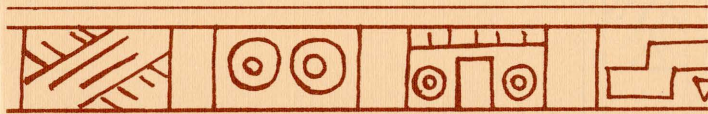
Dr. David Freidel, "*Enter the King: The Religious and Political Symbolism of the Classic Maya Jester God*".

2:15-3:15

Dr. Dorie Reents-Budet, "*Function, Beauty and Meaning: The Three Dimensions of Classic Maya Pottery*".

3:30 p.m.

Public reception honoring scholars in the Museum gallery.

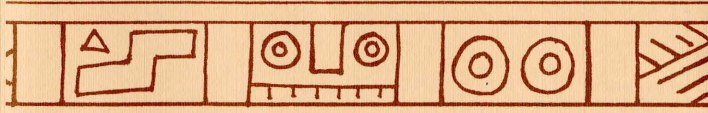


Dr. H.B. Nicholson (LL.B., Law, University of California Law School, Berkeley, CA, M.A. and Ph.D., Anthropology, Harvard University, 1958; currently Professor of Anthropology, UCLA) is a senior scholar of international reputation, and is the leading authority in the U.S. on the culture and art of the Aztecs and of the art of West Mexico.

Dr. David Freidel (Ph.D. Anthropology, Harvard University, 1976 currently Associate Professor of Anthropology, Southern Methodist University, Dallas, TX) is widely regarded as one of the most innovative archaeologists working in the field of Maya studies today. He has maintained a strong interest in the religious and intellectual life of ancient societies.

Dr. Dorie Reents-Budet (M.A., Anthropology, 1980 and Ph.D., Art History, 1985, The University of Texas at Austin, presently Curator of Pre-Columbian Art, Duke University Museum of Art, and Adjunct Assistant Professor, Department of Art, Duke University, Durham, NC) is a younger scholar who has already established herself as one of the leading authorities in interpreting the images and hieroglyphs painted on the pottery vessels that were made to be buried with Maya kings, nobles and warriors.

Dr. Mark Miller Graham, (PhD., Art History, UCLA), visiting faculty member teaching art history at the University of Utah, is one of very few scholars in Pre-Columbian art history who has worked intensively on the art of Lower Central America, especially that of Costa Rica and Panama. He was the only art historian to speak at the 1987 Dumbarton Oaks Conference on Wealth and Hierarchy in the Intermediate Area (Lower Central America and Northern South America).



VIEWS FROM AFAR: PRE-COLUMBIAN ART OF MEXICO AND CENTRAL AMERICA

Saturday, April 22, 1989

9:00 a.m. - 4:00 p.m.

Everyone is invited to attend the Precolumbian Symposium at no charge. A catered box lunch may be reserved by returning this form and your check for \$6.50, no later than April 14.

Name _____ Telephone _____

Address _____

City _____ State _____ Zip _____

Menu:

Vegetarian quiche, Pasta salad primavera, Dessert, Beverage

Number of lunches requested _____ at \$6.50 each

Total amount enclosed _____

Please make checks payable to:

The Utah Museum of Fine Arts and mail to:

Pre-Columbian Symposium, Education Dept.

The Utah Museum of Fine Arts, University of Utah

Salt Lake City, Utah 84112

Call: 581-3580 for more information

DOCENT SPRING LUNCHEON
SALT LAKE COUNTRY CLUB
JUNE 1, 1989



Tom Southam, Charles Loving, Cherry Wong,
Ann Jackson, Frances Garrett, Sue McCoy



Cherry Wong, Karin Brown, Ann Jackson,
Mary Tadge, Frances Garrett, Sue McCoy



Kathie Zumbro, Frank Sanguinetti,
Helene Fairchild, Nona Miller, Sue McCoy



Frank Sanguinetti, Gladys Bader, Ettalue Nelson,
Sue McCoy

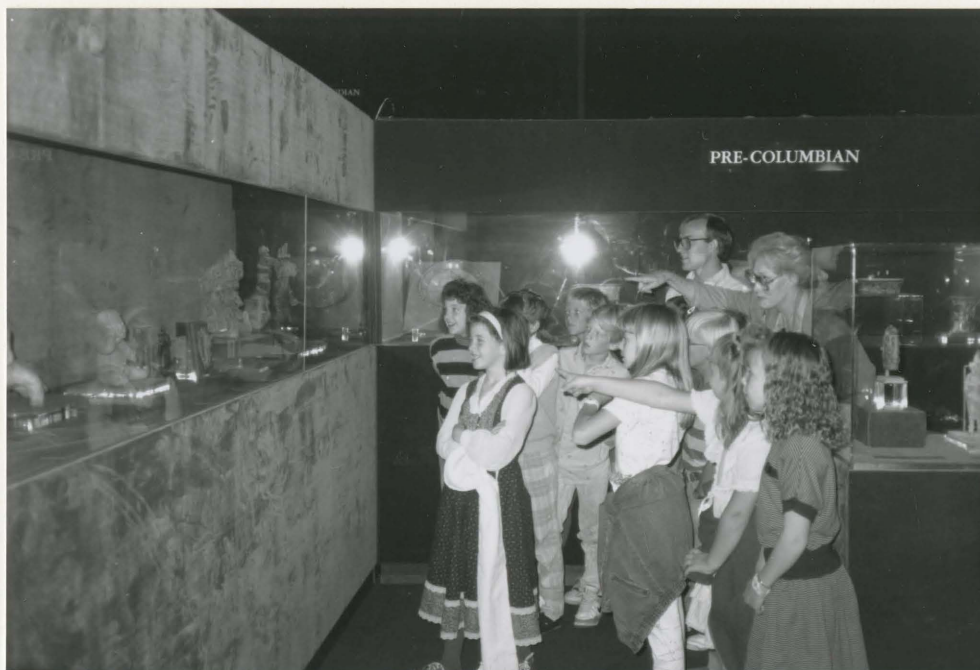


Arva Whitby, Elaine Call, Josephine Theodore,
Ruth Yancey, Sally Steele, Billie Rich,
June Orme



Geraldine Smith, Elizabeth Drinkaus

SYMPOSIUM: VIEWS FROM AFAR:
PRE-COLUMBIAN WORKS IN THE
COLLECTION OF THE
UTAH MUSEUM OF FINE ARTS
APRIL 22, 1989



Bonnie Mooney



Front: Helene Fairchild, Barbara Petersen,
Elizabeth Drinkaus
Back: Bonnie Mooney, Audrey Day

PARK CITY GALLERY TOUR
WEYER AND KIMBALL GALLERIES
LUNCH AT TERIGO RESTAURANT
OCTOBER 12, 1989



Jean Grua, Gladys Bader, Josephine Theodore,
Pat Faulkner



Front: Mary Tadge, Ann Stewart, Betsy Quintana
Back: Pat Johnson, Ruth Roby



Barbara Ostler, Ila Jane Aldrich, Sue McCoy,
Pat Johnson, Ruth Roby, Kaye Terry, Ettalue Nelson



Kaye Terry, Annette Dunham, Ann Stewart,
Karin Brown, Ettalue Nelson



Lou Ann Carstensen, Barbara Ostler,
Ila Jane Aldrich, Sue McCoy, Pat Johnson,
Ruth Roby, Kaye Terry



Josephine Theodore, Ruth Rampton, Jean Moseley,
Billie Rich, June Orme, Vivian Taylor,
Martha Stewart, Jean Grua, Gladys Bader,
Helene Fairchild



Ettalue Nelson, Martha Stewart, June Orme,
Pat Faulkner, Billie Rich, Lou Ann Carstensen,
Karin Brown



Summer Newsletter

Utah
Museum
Of
Fine
Arts

University
Of
Utah

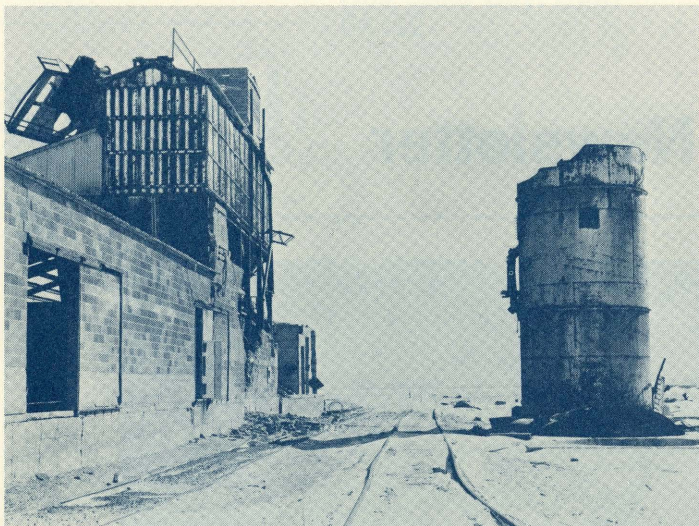
July
August
September
1988



Otway National Park, Australia, Chris Wangsgard, Silver Gelatin Print.
Utah '88: Photography, Purchase Award winner.

Utah Museum of Fine Arts

Exhibitions



Wendover IV, Barclay Hastings, Silver Print. Utah '88 Photography, Purchase Award winner.

UTAH '88: PHOTOGRAPHY

June 26 to August 14, 1988

The Museum is pleased to co-sponsor the Utah Arts Council's annual state-wide visual arts exhibition. This annual event focuses on different artistic media through a four-year cycle of exhibits: painting and sculpture, works on paper, crafts, and photography. Each year's exhibit is juried by an out-of-state professional juror and each year the Utah Arts Council makes approximately \$5,000 in cash and purchase awards. All purchases become part of the Utah State Fine Art Collection and the Utah Arts Council selects art works from the exhibition to travel throughout the state as part of its Traveling Exhibition Program.

The juror for Utah '88 was Bill Jay, Professor of Photography at Arizona State University. Born in Berkshire, England, Mr. Jay founded and published *Album*, which served to establish serious photography as a vital part of Britain's arts. As the first Director of Photography at the Institute of Contemporary Art, Mr. Jay curated the first major photographic exhibitions to be sponsored and toured by the British Council. In 1972, Mr. Jay came to the United States to work with Beaumont Newhall, Director of the International Museum of Photography at George Eastman House and Professor Van Deren Coke, leading scholar and activist of American photography, while both were on the faculty of the University of New Mexico. While there Mr. Jay completed his M. A. in photography and the history of photography. He is the author of nine books and over 300 articles on the history of photography.

In his juror's statement, Mr. Jay says, "Fortunately, for me, I can indeed state, with all honesty that there is no paucity of photographic talent in Utah and that the standard of work is, in truth, of high caliber."



Play Ball, 1982, Michael Langanstein, postcard collage, 4" x 6", Collection of Mr. and Mrs. Samuel A. Ramirez

COMING THIS FALL

DIAMONDS ARE FOREVER: ARTISTS AND WRITERS ON BASEBALL

September 17 to October 30, 1988

Gallery One

DIAMONDS ARE FOREVER; ARTISTS AND WRITERS ON BASEBALL has been organized by the New York State Museum in association with the Smithsonian Institution Traveling Exhibition Service. The exhibition and its tour are made possible by a grant from American Express Company.

This is the first exhibition to combine the visual arts and literature on the subject of baseball. Addressing the question "What is it about baseball that fascinates us so much?", the exhibition includes paintings, drawings, prints, photographs and sculpture by such artists as Andy Warhol, Eric Fischl, Claes Oldenburg, Raoul Dufy, Elaine de Kooning, Red Grooms, Robert Rauschenberg, and Alex Katz. The exhibition also incorporates literary passages by John Updike, Roger Angell, Garrison Keillor, Doris Kearns Goodwin, Philip Roth, Bernard Malamud, William Kennedy, and Neil Simon, among other noted authors.

Reflecting on his decision to give the exhibition an artistic rather than a social or art historical focus, curator Peter Gordon commented:

Artists take experiences that many of us have and transform them into something new. They have the rare ability to make the ordinary extraordinary that rare ability to help us see and experience with 'new eyes.'

continued next page...

Exhibitions\Collections

So that the next time we step out from the walkway to our seats at Yankee Stadium, it looks to us 'just like that Fasanella painting' and like writer Lesley Hazleton, we 'gasped at the perfect greenness of it.' Their art becomes a part of us, a part of our experience.

The *Diamonds are Forever* exhibition is organized into five themes each highlighting specific feelings, events or memories associated with baseball:

The Place (Wrigley Field, Busch Stadium, Fenway Park)

The Equipment (the ball, the mitt, the bat)

The Players (DiMaggio, Ruth, Rose)

The Action (a double play, a slide into home)

Something Else (memories, childhood, spring)

Among the works of art on view are Oldenburg's *Mitt* and *Bat Spinning at the Speed of Light*. Warhol's Pop-Art image of the all-time base-hit leader Pete Rose, Pete Meyerowitz's color photograph of little-leaguers in *Provincetown, 1977*, and Michael Langenstein's *Play Ball*, in which the hand of God from Michelangelo's *Creation of Adam* on the Sistine Ceiling hands The Baseball to Adam.

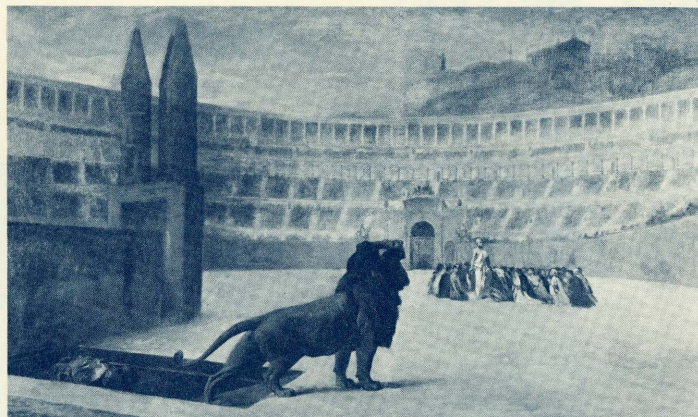
A fully illustrated 168 page book, edited by Peter Gordon with Sydney Waller and Paul Weinman, with an introduction by Donald Hall, accompanies the exhibition and will be available in the Museum Gift Shop.

American Express believes the arts play an integral role in enhancing the quality of life for individuals, communities and nations.

Night Game -- Yankee Stadium, 1961, Ralph Fasanella, Oil on Canvas, 60" x 74", Collection of the Artist



RECENT ACQUISITION



The Martyrdom of the Christians, Jean-Léon Gérôme, (1824-1904), Oil on Canvas, 1988-14-1, Gift By Exchange from Mrs. Paul L. Wattis, Lloyd Anthony Ruocco and Ilse Hamann Ruocco.

THE MARTYRDOM OF THE CHRISTIANS BY JEAN LEON GEROME

A recent acquisition currently on exhibit is J. L. Gerome's *Dernier Prières des martyrs chrétiens* (c. 1870-80). This painting typifies the exotic themes, romantic subject matter and academic influence which characterize Gerome's work. The painting depicts the final moments of a group of Christian martyrs in the Circus Maximus in Rome. The painting is probably one of two early versions Gerome worked on before completing the final 1883 version.

The presence of precise pencil markings in the architectural detailing suggests Gerome originally intended to add to the painting. Also clearly identifiable is a group of figures which has been painted over, in the area of the foreground sand. Called *pentimenti*, meaning evidence of the artist changing the composition, the group of figures was eventually placed in a position similar to the final version.

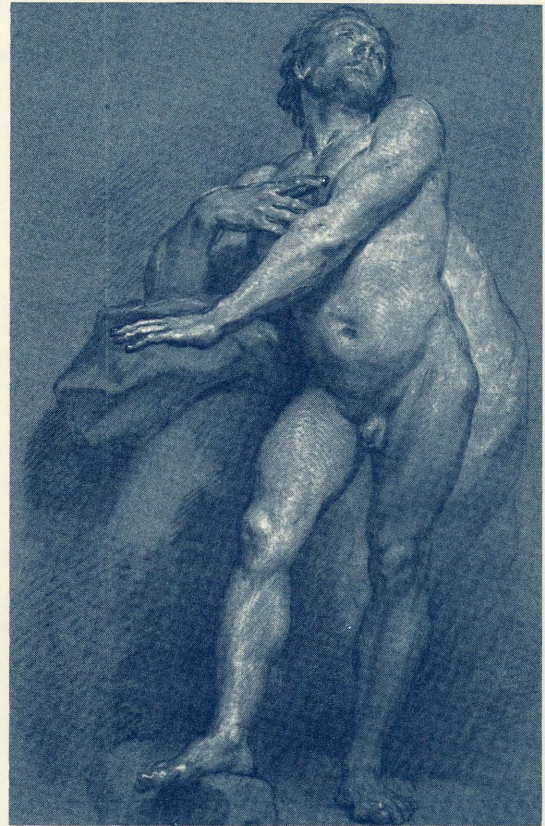
Gerome, who was an artist and professor at the Ecole des Beaux Arts in Paris, represented the academic establishment in 19th century France. He took numerous expeditions and safaris to the near East and Africa -- which greatly influenced his subject matter. His works, while very popular during his own time, especially with American collectors, began to decline in popularity after the turn of the century. These academic works, with their emphasis on romantic themes and exotic subject matter, were seen as 'old fashioned' by his late contemporaries.

-- Valerie Kidrick, Director, Braithewaite Gallery,
Southern Utah State College

RECENT ACQUISITIONS



Standing Figure, c. 900 - 950 A.D., Late Classic Maya, style of Jaina, buff clay with black and red pigment on cream slip, 9 7/8" high, Gift of the Friends of the Art Museum



Classical Figure Study, Louis De Boullogne (1654 - 1733), Drawing, 22 1/2" x 15", 1988-13-1, Gift of the Val S. Browning Charitable Lead Trust and Mr. Scharf S. Sumner.

1988 DOCENT AWARDS LUNCHEON

The 1988 Docent Awards Luncheon was held at the Willow Creek Country Club. June Orme, the 1987-1988 Docent Council Chairperson introduced the Steering Committee: Kaye Terry, past Chairperson; Jan Clute, 1988-89 Chairperson; Bonnie Mooney, Special Events Coordinator; and Team Coordinators, Elizabeth Drinkaus, Sue Rothwell, Helene Fairchild and Jean Moseley. During the past year, Docents conducted Museum tours for 9,053 visitors.

Sue McCoy, Curator of Educational Services, introduced members of the 1987-88 Docent Class who received certificates. They were: Ila Jean Aldrich, Frances Beier, Evalyn Bennett, Vanamala Bidwai, Karin Brown, Elaine Call, Janis Ferre, Virginia Johns, Virginia Marsh, Barbara Ostler, Billie Rich, Gerry Smith, Sally Steele, Vivian Taylor, Arva Whitby, and Ruth Yancey.

The special award for five continuous years of weekly service by a Docent is a replica of the Museum's Walking Buddha created by artist and Docent Frances Garrett. Four Docents received the Buddha Award: Jan Clute, Marge Powis, Audrey Day, and Elizabeth Drinkaus.

Special recognition was given to Docents with

eleven continuous years of service. They are: Emily Chipman (first Docent Chairperson, 1980-82), Julie Anderson, Elyse Hutton, Pat Johnson (Docent Chairperson 1982-83), Ruth Robey, Rosalyn Hughes, Ann Stewart, Nona Miller, and Ettalue Nelson (Docent Chairperson, 1983-85).

Ann Stewart, Associate Curator of Educational Services, presented certificates to Docents who gave classroom presentations in the schools and for community groups. These Docents gave 208 presentations to 6,030 people during 1987-88: Julie Anderson, Madalyn Seaman, Marge Powis, Sue Rothwell, Martha Stewart, Carolyn Price, Elizabeth Drinkaus, Nona Miller, Kathie Zumbro, Pat Catsimanes, Cherry Wong and Joan Durning.

STUDENTS SEE GREEK EXHIBITS

The two collections of ancient Greek art, *In the Shadow of the Acropolis* and *The Painted Past* are proving to be popular exhibitions with intermountain students. Since the exhibits opened in March, 1988 2,842 students have scheduled visits to the Museum to see the Greek treasures.

Also, 2,000 fourth grade students from Salt Lake City elementary schools toured the Greek exhibitions.

Education\Membership



Sue McCoy, Curator of Educational Services, receives an award from the Utah Endowment for the Humanities for the public lecture series presented in connection with the *What is Native American Art?* exhibit. Far left, Delmont Oswald, Executive Director, Utah Endowment for the Humanities; center, Robert Young, Trustee, Utah Endowment for the Humanities.

EDUCATION STATISTICAL REPORT:

1987-88

The Utah Museum of Fine Arts Division of Educational Services served a total of 30,023 people during 1987-88 with specific programs. The programs include:

PARTners, a fourth-grade multi-visit program for the Salt Lake City School District

The Museum in the Classroom, an outreach presentation to classes or community groups planning to visit Museum galleries

Art in Focus, High School Outreach, this year served Rowland Hall and the Salt Lake Community High School

Tours of the Museum Galleries, presented by 41 Active Docents

The Museum Docent Training Seminar, a one-year class for those wishing to become Docents, 16 participants received certificates in 1988 (the next Docent Training Seminar will be offered Fall, 1989).

Public Programs, A public lecture series in conjunction with *What is Native American Art?*, a collection of masterworks of American Indian art exhibited during the fall, 1987. The series was funded by the Utah Endowment for the Humanities, who recognized the program with a Merit Award, presented to Sue McCoy.

The Museum hosted an *Aston Magna Outreach Academy and Concert* in April, 1988.

GIFT OF OSHIEBINA DOLLS FROM MATSUMOTO

Salt Lake City's sister city, Matsumoto, Japan, has given ten Oshiebina dolls to the Utah Museum of Fine Arts. The dolls will be delivered by the Matsumoto delegation which will be in Salt Lake City July 24th to celebrate the 30th anniversary of this sister city relationship.

Oshiebina dolls are two-dimensional dolls crafted of paper and silk. The dolls represent legendary and historical characters from the Edo period of Japan. Matsumoto doll makers, Mr. and Mrs. Takashige Mimura, travel throughout Japan researching each character before they create the dolls.

In 1981 the Utah Museum of Fine Arts was asked to frame and exhibit twenty Oshiebina dolls which had been given to Salt Lake City by the sister city, Matsumoto. These art works are presently exhibited as part of the educational program of traveling exhibits provided by the Utah Museum of Fine Arts to communities in Northeastern and North Central Utah. Educational services provide a teaching packet to accompany these dolls which gives a history of doll making in Japan, historical information about each character, as well as appropriate activities for children.

TREASURES AND TRIFLES SALE

The Museum's Advisory Board is gearing up for this fall's Treasures & Trifles Sale, scheduled for October 14, 15, and 16, 1988. The Committee continues to seek donations and encourages you to call the Museum (581-7049) for a scheduled pick-up. Your generosity in giving to this sale contributes to Museum education programs.

Mrs. Robert H. Bishop (Ruth), Co-Chairman of Treasures and Trifles, and Mrs. Spencer P. Felt, Jr., (Barbara), Committee Member, are shown looking at many of the donations that have already been given for the sale.



Membership\Staff News

ADVISORY BOARD NAMES NEW CHAIRMAN

Succeeding Pat Brim as Chairman of the Museum's Advisory Board is Timmy Burton. She comes to this position with well over ten years of experience working with the Museum. Timmy's first affiliation with the Museum was in conjunction with the American Craft Council's Regional Conference held in the early 1970's as its Organizational Coordinator. Before that time Timmy graduated from the University of Utah majoring in Fine Arts with an emphasis in metal smithing and handweaving. Currently she is President of Custom Catering, Inc. Among her other affiliations she is a member of the Mary Atwater Weaver's Guild and the Utah Association of Women Business Owners.

She is married to Richard R. Burton and together they serve the Salt Lake Community with their art expertise and enthusiasm.

As Chairman of the Advisory Board of the Museum Associates she will direct the operation of the Museum's gift shop, membership, special events and fund raisers and continue the audience development program along with attracting continuing businesses and corporations to become directly involved with the Museum. All of these activities are supported by an enthusiastic and knowledgeable Advisory Board who together generate interest and financial support for the Museum's educational programming.

MUSEUM GIFT SHOP

This past season has been an active one for the gift shop committee as well as all of the dedicated and talented gift shop salespeople. Without the support of these Museum volunteers the gift shop would not be what it is today. There continues to be a wide range of carefully selected merchandise to choose from for those special gifts. For anniversaries, wedding gifts, birthdays, or just to spoil oneself, the gift shop has what you are looking for. The shop has t-shirts, fine art jewelry, posters, catalogues and more. The selection is always changing, so stop by the shop and see what is in stock for the Summer.

MUSEUM REGISTRAR EXHIBITS PAINTINGS IN EUROPE

Paintings by Mark Petersen were recently exhibited in London and Paris. Mark was one of 16 Americans shown in *Tendance American, Jeune Peinture* at the Musee Grand Palais, Paris. His work was also seen in *New American Painting, Twenty American Painters*, at the Institute of Contemporary Art, London.

Mark has upcoming one-person exhibits at the Running Ridge Galleries in Santa Fe, NM and Ojai, Ca. In Salt Lake, Mark is represented by the Phillips Gallery, which featured his work in a one-person exhibit this past winter.

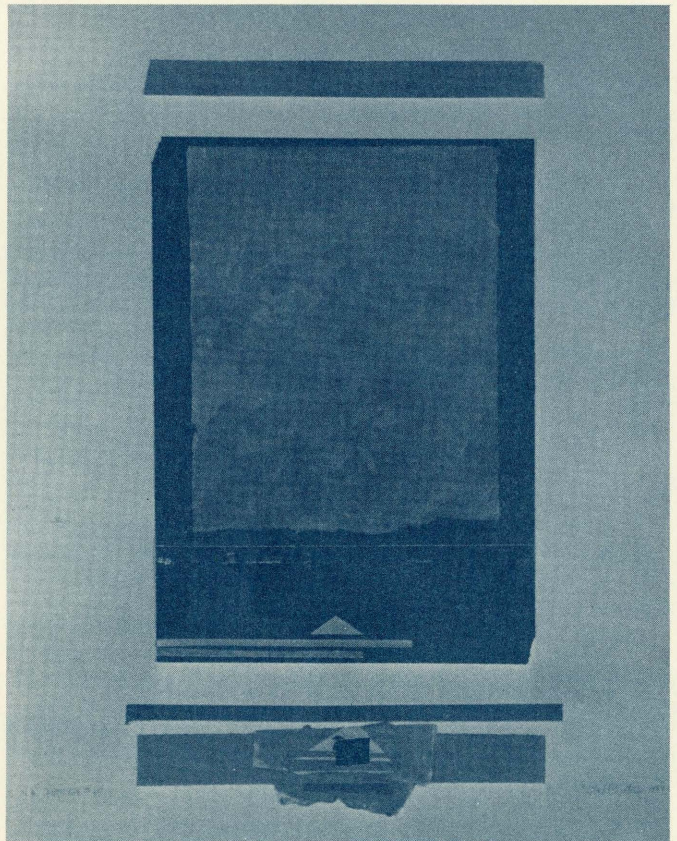
KAYE TERRY JOINS MUSEUM STAFF

Kaye Terry has joined the Museum staff in a half-time position as Assistant Curator of Educational Services. Kaye will supervise the Traveling Exhibition Program currently serving communities in Northeast and North Central Utah, which will be expanded this year under a National Endowment for the Arts grant to include Carbon County, Utah. Kaye will also direct expansion of the Museum's High School Outreach Program.

Kaye is a professional artist exhibiting in galleries in Salt Lake City and Denver, Colorado. She has been involved in her own art consulting and fashion design businesses and in curating and sales of artworks in a local gallery.

Since becoming a Museum Docent in 1982, Kaye has served as team chairperson, 1984-87, and Docent Council Chairperson, 1986-87. She was a board member of the Contemporary Arts Group of Salt Lake City from 1986-88.

This spring Kaye was given an outstanding adjunct instructor award by Westminster College, recognizing her skill as a teacher of art appreciation. The Museum is happy to welcome Kaye to the professional staff.



Objects in a Landscape, 1987, Acrylic, 40" x 32". This painting by the Museum's Registrar, Mark Petersen, was recently exhibited in *New American Painting*, an exhibition in London.

Museum Associates

New Members, July 1987 to June 1988

Friend

Joyce M. Ottum

Sustaining

Dr. and Mrs. Eugene L. Bliss
Mr. and Mrs. Martin Brixen
Mr. and Mrs. E. H. Cameron
Mr. and Mrs. Philip F. Cannon
Mr. and Mrs. Charles M. Daily
Mr. and Mrs. Carl H. Duren
Mr. and Mrs. Todd S. Eagar
Mr. and Mrs. George H. Earl
Karen and Mike Edson
Mr. and Mrs. Ralph Edwards
Mrs. Richard D. Ence
Mr. and Mrs. Winston J. Fillmore
Ms. Linda M. Fontenot
Mr. and Mrs. Phil Gilson
Mr. and Mrs. John P. Harrington
Ms. Cheryl Hughes
Mr. and Mrs. Neil Kochenour
Ms. Susie Martin
Mr. and Mrs. Ernest H. Runyon
Salt Lake Carousel School
Mr. and Mrs. James E. Wright

Individual

Mr. E. Paul Austin
Ms. Julia B. Bertoch
Mrs. William D. Bowes
Mrs. Alice R. Capson
Mr. Lyn Christensen
Mr. Tim R. Eisenhant
Mrs. Phyllis Frey
Mrs. Nada George
Mrs. Carol P. Georgopoulos
Ms. Susan L. Hawkins
Ms. Cindy Jones
Ms. Jennie W. Kearl
Ms. Barbara C. Klobe
Mrs. Elizabeth Knudson
Ms. Virginia O. Kreutzer
Ms. Dona Krueger
Ms. Catherine Kuzminski
Mr. John LaMalfa

Ms. Linda K. Leavber
Mrs. P.N. Leaver
Ms. Virginia M. Marsh
Ms. Connie Millicam
Dr. Eleanor L. Nicholes
Ms. Helen W. Paul
Susan N. Pett
Mrs. Camille Pierce-McCaig
Mrs. Gertrude Platner
Ms. Anne A. Prince
Philip Rabinowitz
Mrs. Mabel W. Renzetti
Ms. Billie S. Rich
Mrs. Ruth B. Richards
Mrs. Barbara Rumph
Ms. Sharon B. Stetz
Mrs. Jeannie Stout
Mrs. Helen P. Stringham
Mrs. John M. Taylor
Mr. Dixon A. Tiffany
Ms. Frances Hayward Tippets
Mrs. Elizabeth C. Wilson
Dr. Gilbert L. Wright

Student

Mr. Timothy Amundsen
Ms. Martha R. Cole
Anne Chantal Grevy
Ms. Elizabeth Watkins

Memorial Gifts

The Museum acknowledges receipt of the many thoughtful contributions made in memory of:

S. Ross Brown
Alice Hetzel
Susan Shepherd
W. Robert White

These contributions will be directed to a Memorial Fund created especially to provide fresh flowers in the galleries.

A complete list of Museum Members will be included in the Winter Newsletter



Untitled, (Box 4, #29), c. 1920/74 (Tice), Ralph Steiner, Palladium Print, 3 5/8" x 4 5/8", 1986-25-10, Gift of James E. Pearl, M. D.

MUSEUM WINS FEDERAL GRANT

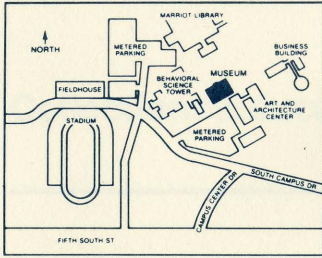
The Museum has received a \$52,000 general operating support grant from the Institute of Museum Services.

Museum Director E. F. Sanguinetti noted that museums receiving operating-support grants from the federal agency have been evaluated by highly-qualified museum professionals from across the nation. Museums selected have achieved high standards of quality and have demonstrated leadership in their services to the public. Mr. Sanguinetti said the grant was especially welcome because it comes at a time when the Museum is operating under a reduced University budget. The funds can be utilized in all areas of the Museum.

GERMANY, FROM THE RHINE TO THE TWO BERLINS

September 19 - October 6, 1988

This year's European tour will begin in the romantic Rhineland and will include stops in Frankfurt, Wiesbaden, Cologne, Dresden, and West Berlin. For more information please call Pat Jarvis at 483-6682



University
of
Utah

Utah Museum of
Fine Arts
101 Art and Architecture
Salt Lake City, Utah
84112

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the Institute
of Museum
Services and
the National
Endowment
for the Arts.

This program
is made
possible in
part by a
grant from
the Utah
Endowment
for the
Humanities,
a state
based affiliate
of the
National
Endowment
for the
Humanities.

Museum Information 581-7332 (recorded message)
Museum Administration 581-7049
Educational Services 581-3580

Museum hours: 10:00 am - 5:00 pm, Monday through Friday; 2:00 - 5:00 pm, Saturday and Sunday. Free weekend parking is available in the Fine Arts parking lot. Weekdays the Museum validates parking in the Marriott Library pay lot.

Gallery Talks and Lectures:

Utah '88: Photography

Sunday, July 31, 3:00 p.m. -- *The Utah Landscape*

A panel discussion involving photographers who use the Utah landscape as a point of departure. The discussion will include an historical look at how the landscape affected 19th Century photographers and how it continues to affect contemporary work.

Sunday, August 7, 3:00 p.m. -- *Utah Photography: New Directions*

A panel discussion involving photographers exploring new directions. The discussion will include suggestions for exhibition opportunities outside the state.

Panel Discussions are organized by the Visual Arts Program of the Utah Arts Council

Spring Newsletter

Utah
Museum
Of
Fine Arts

University
Of
Utah

March
April
May
1989



Brittany Seaport, F.M.E. Legrout-Gerard (1856-1924), Oil on Canvas, 25" x 31 1/2",
Gift of Mr. Noah L. Butkin, 1976-22

Utah Museum of Fine Arts

Exhibitions



Red Vanitas, 1980, Frank Trefny, Oil on Canvas, 36" x 50", courtesy of the artist

FRIVOLITY AND MORTALITY:

The Tradition of the Vanitas in Contemporary Painting

An Exhibition of Thirty-One Invited Artists
Arranged by the Sherry French Gallery
New York

March 12 to April 16, 1989
Gallery One

The Vanitas concept stands for the vanity of humankind and the brevity of life which is expressed in Vanitas painting by juxtaposing a symbol of life with one for death. Death does not seem so hopeless when the image of regeneration is present; the image of life seems more precious when it is shown to be fleeting.

For contemporary painters who address the subject of Vanitas, they face several choices. They must inevitably decide to what extent they want to employ the traditional still-life form as it was perfected at its apex in seventeenth-century Dutch painting, when a merchant class with a voracious appetite also admonished itself with paintings of temporality. Or the artists may prefer to focus on the underlying symbolic potential of the early model, but to select a contemporary set of objects. Or they may feel the urgency to use the concept in ways that are cognizant of the non-Western influences and of the pictorial and political upheavals of the twentieth century.

(excerpted from "Contemporary Vanitas", Ora Lerman, *Arts Magazine*, March 1988)

East and West shaking hands at laying (of the) Last Rail, A.J. Russell, copyright The Oakland Museum History Department

WESTWARD TO PROMONTORY:

The Photographs of Andrew J. Russell

March 12 to April 16, 1989

The E. Parry and Peggy Chatterton Thomas
Gallery

It was hailed as "the Great Work of the Age", a monumental undertaking many thought could not be completed in a lifetime: a railroad linking East with West, bridging miles of featureless plains and rugged mountain ranges to unite the American continent. Yet on May 10, 1869, after nearly seven years of planning and building, the task was complete. The Central Pacific, grinding east from California, and the Union Pacific, headed west from Omaha, met at Promontory, Utah and the "Golden Spike" was driven. Travelling with the Union Pacific construction crews from Laramie to Promontory during 1868 and 1869 was photographer A. J. Russell, who recorded this historic moment.

Armed with a cumbersome camera of his own design and followed by a wagon set up as a darkroom, Russell exposed more than 200 glass-plate negatives and 400 stereoscopic views as the official photographer for Union Pacific. Hallmarked by their startling clarity and intricate detail, Russell's view of track laying, bridge building, work camps and growing railroad communities capture the excitement of frontier life in the rapidly expanding nation.

This exhibit of 60 photographs was organized by the International Center of Photography, in collaboration with The Oakland Museum's History Department, and made possible by Union Pacific Corporation. The prints in this exhibition were printed directly from the original Andrew J. Russell negatives in the collections of the Oakland Museum. They are on printing-out paper toned in gold chloride, and have not been retouched or altered in any way.



Exhibitions

SOVIET ART FROM THE ACADEMY

Drawings and Paintings by Outstanding Young Artists from the I.E. Repin Institute, Leningrad, the Historic Art Academy of the Soviet Union

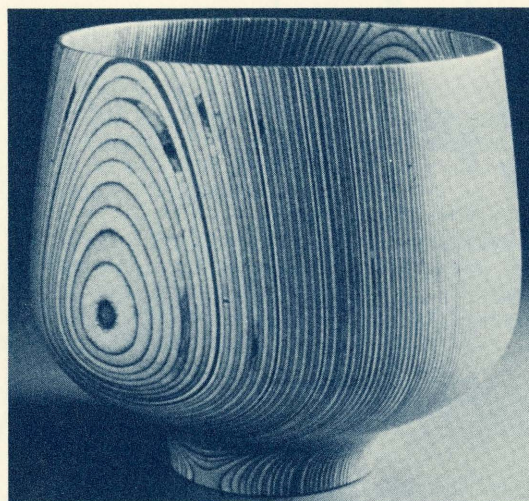
March 12 to April 16, 1989
The Herbert I. and Elsa Bamberger Michael Gallery

The exhibition consists of 62 drawings and paintings by present and recently past students of the I.E. Repin Institute, Leningrad, Soviet Union. The exhibition illustrates the philosophical system by which the Leningrad curriculum is organized for the purpose of training professional artists. It is developed around a general belief in the validity of representational art and traditional media with a very strong emphasis on figurative art. The curriculum of the Repin Institute is also based on the belief that the human figure, as the most complex and most significant form in nature, should be the basis of study of a contemporary fine arts education.

The drawings and paintings in the exhibition demonstrate the results of this curriculum on talented young artists. The exhibition contains many highly skillful and professional drawings and paintings based on the figure. There may be an opportunity to pose the question on whether or not as rigid a system of pedagogy as that espoused by the Repin Institute represents a parallel philosophical rigidity in the Soviet political system. The American art school system is considerably more 'eclectic' than that of the Soviet. This may reflect philosophically the nature of the American political system.

This exhibition was organized by the New York Academy of Art, and is jointly sponsored, in Utah, by the Utah Museum of Fine Arts and the Snowbird Institute of Arts and Humanities.

Temporary and Permanent Bridge, Green River, Citadel Rock in Distance, A.J. Russell, copyright The Oakland Museum History Department



"Artichoke" bowl, 1982 Rude Osolnik, laminated wood, 9 13/16" high x 9 3/4" diameter. Photo by Chuck Garner, Vermillion Photographic

POLISHED PERFECTION

The Art of the Turned Wood Bowl: The Edward Jacobson Collection

April 30 to June 4, 1989
Hansen Gallery

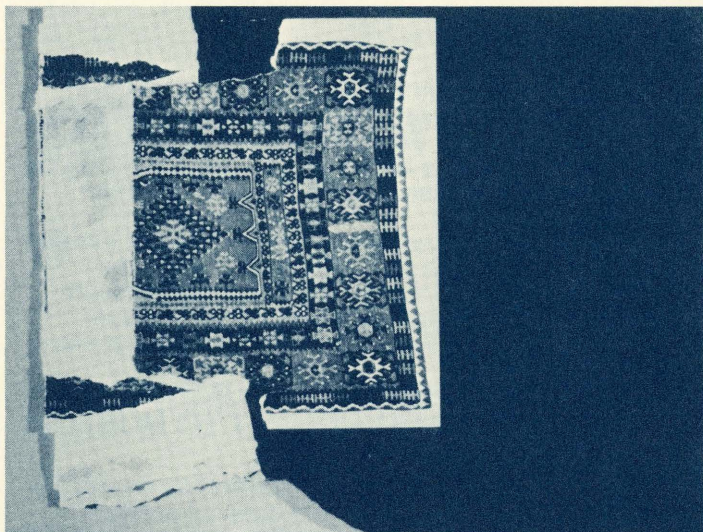
The turning of bowls on a lathe is hardly a new phenomenon; for some three thousand years craftsmen have used sharp tools to cut whirling blocks of wood into vessels and other functional and decorative objects. Scholars speculate that the lathe may have developed simultaneously among the Etruscans in Italy, the Celts in Great Britain, and the residents of the Crimea around 1000 B.C.

Since the advent of a modern wood-turning movement, the outpouring of turned bowls, large and small, flat and tall, of domestic and exotic woods, has enabled those of us who are interested in American art made in the 'craft' media to begin making comparisons within the context of turning as well as the other methods and materials used to produce bowls.

A block of wood fixed to a woodworker's lathe is solid. Although various woods have different working qualities, it is safe to say that the unsure hand (and the unsharp tool) can splinter or gouge its surface, perhaps ruining it completely. Clay can be pushed together again and reformed. A mistake when turning a bowl may render it suitable only for firewood. Unless a smaller bowl can be salvaged from the turning block, the error, (and materials) may be lost forever. The turner's error will not be forgiven by the unyielding material.

(excerpted from *The Art of Turned Wood Bowls*, Lloyd E. Herman, Director, Renwick Gallery of the National Museum of American Art, Smithsonian Institution, Washington, D.C.)

Exhibitions/Collections



Untitled Collage by George Neubert

GEORGE W. NEUBERT

Works on Paper

April 30 to June 11, 1989

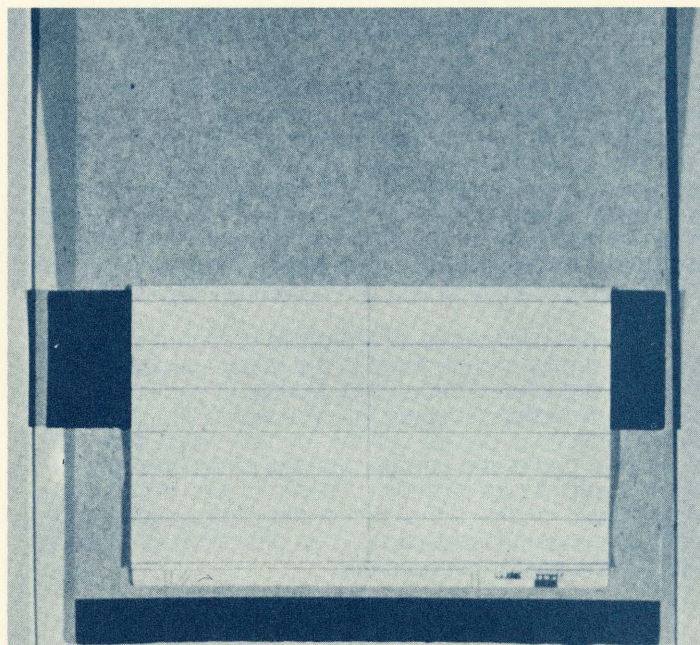
The E. Parry and Peggy Chatterton Thomas
Gallery

George W. Neubert is the Director of the Sheldon Memorial Art Gallery, Lincoln, Nebraska. He has a M.F.A. degree from Mills College, Oakland, California specializing in sculpture and contemporary art criticism. In 1980-1981 he received a National Endowment for the Arts Individual Artist's grant in sculpture. His most recent shows include exhibitions at the San Francisco Art Institute, the Museum of Conceptual Art in San Francisco, the Impressions Gallery in Boston and the Nassau County Museum of Fine Art in New York and in Europe.

SPECIAL EXHIBITIONS COUNCIL

Terrance J. Quinn, President of Medirec and George S. Nicolatus, Senior Vice-President, Corporate Real Estate Division, First Security Service Company have recently joined the Utah Museum of Fine Arts' Special Exhibitions Council.

The Council recently elected James R. Holbrook as Chair, to replace D. Jay Gamble, the Founding Chair. Mr. Gamble was instrumental in organizing and developing the Special Exhibitions Council. The Museum is extremely grateful for his past service as Chair, and we are delighted that he will remain active as a Council Member. At the same meeting Malcom F. Justice, Jr. was elected as Vice-Chair. The Council consists of 19 Salt Lake area business owners and professionals who are committed to developing important exhibits and raising Utah's awareness of the Museum and its role as a primary visual arts resource.



Untitled Collage by George Neubert

BARKER COLLECTION OF CHINESE ART

March 19 to April 23, 1989
Hansen Gallery

Selections from the collection of Chinese ceramics owned by Mr. and Mrs. Lorin C. Barker will be shown in the Hansen Gallery. The collection was developed during the several years the Barkers spent in Hong Kong and includes neo-lithic earthenware urns decorated with bold painted curvilinear designs from the second millennium. Also on display are several fine porcelains from later periods. This will mark the first time the Museum has exhibited Chinese wares from such an early period.

Untitled, William Eggleston, Ectacolor print, 10" x 15", Gift of Dr. James E. Pearl



Membership/Education

MEMBERSHIP UPDATE

1989 endeavors to be a banner year for the Advisory Board's Membership Committee. In Spring, the Board is initiating an extensive membership drive beginning with a fresh appeal which will be sent to a large list of prospects. Membership Drive Chairpeople Ruth Bishop and Helen T. Smith and their energetic Committee: Julie Allen, Neena Ashton, Kay Dumke, Barbara Felt, Terry Rampton and Nancy Tolboe are hard at work revising past membership strategies and incorporating new ideas.

They encourage all Members to recruit friends to the Museum by inviting them to the many special programs being offered throughout Spring. If you know a good membership prospect that you would like the committee to contact, please call the Membership Office and leave your name and number and the committee will follow through. As an incentive, Members who enroll a new Member will receive a free poster depicting painter George Dibble's masterful landscape. This offer ends on June 1, 1989 -- one poster per member.

APPRAISAL DAY

Saturday March 18, 1989
Fine Arts Auditorium

9:00 am - 12 noon -- Museum Members
2:00 pm - 6:00 pm -- General Public

Local fine arts appraiser Allen Dodworth and Denver appraiser Fuji Murakami will offer a day of verbal appraisal services. Allen Dodworth is a Candidate Member of the American Society of Appraisers and specializes in Utah and Western Art; American and European painting, drawing, sculpture, prints, photographs and contemporary crafts. Fuji Murakami is a Senior Member of the American Society of Appraisers and specializes in art of China, India, Japan, Korea, Nepal, Tibet, Thailand, South East Asia and Indonesia.

The fee for appraisals will be \$7.00 per object for members and \$10.00 per object for the general public. Limited to three objects per person. Tickets for Members will go on sale at 9:00 a.m.; tickets for the general public will go on sale at 2:00 p.m. Tickets will be pre-numbered and the appraisers will examine objects by ticket number order.

Types of objects which cannot be appraised include: antique furniture; stamps; coins; books; dolls; Near Eastern and Islamic art; Oriental rugs; and, American Indian, Pre-Columbian, African, and Oceanic art. Please call the Museum at 581-7049 if you have questions.

ASTON MAGNA ACADEMY, 1988 RECEIVES MERIT AWARD

The Utah Endowment for the Humanities (UEH) has recognized the Museum's public presentation of the Aston Magna Academy, April, 1988 as a UEH Merit Award project for 1988. This is the second UEH merit award

received by the Museum for public programs, the first being the "What is Native American Art?" series in 1987. Sue McCoy, Curator of Educational Services and Project Director, will receive the award for the Museum during the UEH Committee's Winter meeting February 24, 1989.

The Utah Endowment for the Humanities has supported numerous public programs presented by the Museum, for which we are most grateful. All Museum Education programs are supported through Museum membership, public gifts, and private foundation grants.

R. HAROLD BURTON FOUNDATION AWARDS EDUCATION GRANT TO MUSEUM

The R. Harold Burton Foundation has awarded a \$25,000 grant to the Museum's Educational Services Department for 1989. The grant will be used to assist with staff salaries, equipment and the publication of a brochure and family guide to the Museum. The Educational Services department administers all programs within the Museum, as well as many outreach programs to the community and state. The Docent Council of volunteer Museum Teachers serves in these programs under the direction of Sue McCoy, Curator of Educational Services, Ann K. Stewart, Associate Curator, and Kaye Terry, Assistant Curator.

MUSEUM CURATOR TO BE KEYNOTE SPEAKER FOR MAINE DOCENT CONFERENCE

Sue McCoy, Curator of Educational Services, and co-author of *The Good Guide: A Sourcebook for Interpreters, Docents and Tour Guides*, has been invited to be the keynote speaker for the Maine Docent Conference at Bowdoin College, Brunswick, Maine on March 20, 1989. Mrs. McCoy is a consultant and workshop presenter for museums, instructing volunteer docents in the techniques of offering tours to various audiences in all types of museums. She recently presented a workshop for Docents of the Huntington Art Gallery, Library and Botanical Gardens in Pasadena, California.

Docents for the Utah Museum of Fine Arts receive instruction from Mrs. McCoy, with other staff and teachers in art history, the collection and teaching techniques. The next Museum Docent Training Seminar will be offered beginning September 26, 1989 for the academic year, meeting on Tuesday and Thursday afternoons, 1:00 - 3:00 p.m. Applications are being taken this spring for the class, and an interview is requested. The class size is limited, and those accepted should plan to volunteer three hours weekly for two years after the training year. On-going education for Active Docents is offered.

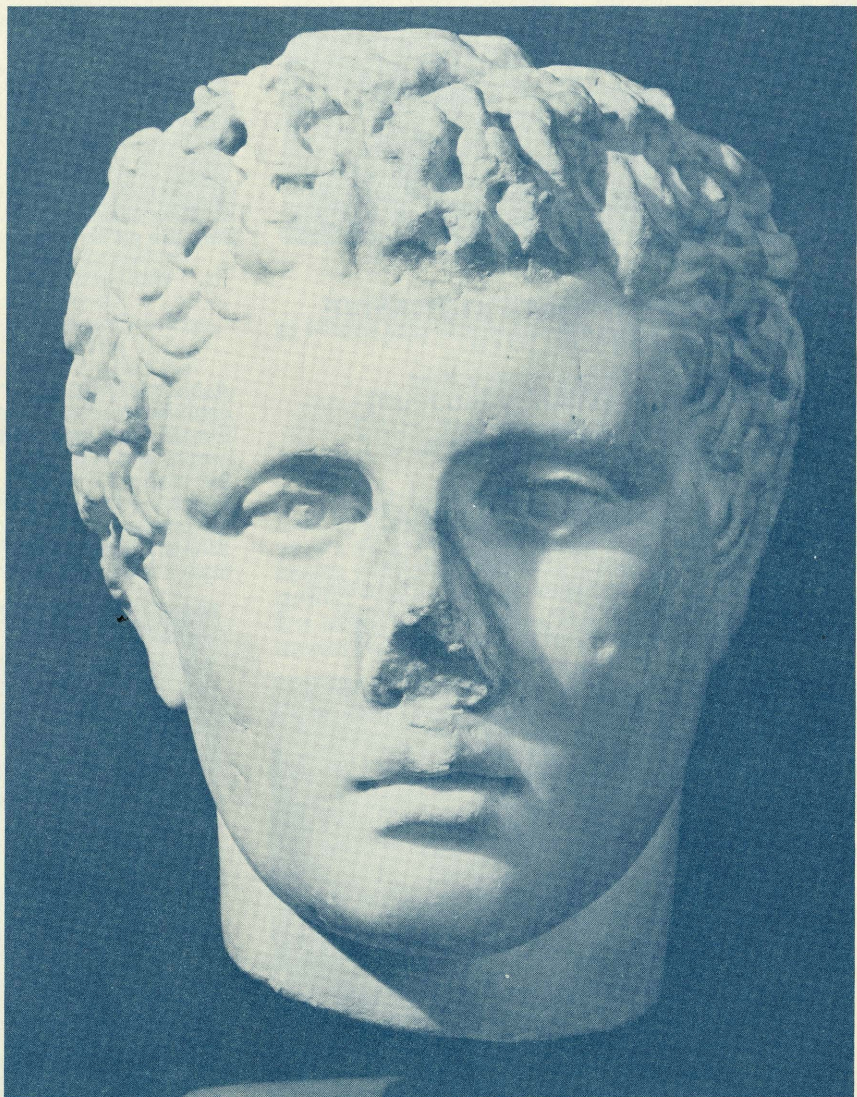
No previous art experience is necessary to become a Museum Docent, only an enthusiasm for learning and a willingness to assist visitors in enjoying the Museum's collections. Interested volunteers should call the Museum Education Office, 581-3580.

Fall Newsletter

Utah
Museum
Of
Fine
Arts

University
Of
Utah

November
December
1988



Hermes of the Andros-Belvedere type
Graeco-Roman
Greek Mainland Marble
Potential Acquisition
L88-4-4

Utah Museum of Fine Arts

Exhibitions



Place, 1977
Alex Katz
Oil on Canvas
108" high x 144" wide
Gift of Sydney and Frances Lewis,
Whitney Museum of American Art
from the exhibition, *Figure as Subject*

FIGURE AS SUBJECT: THE FIGURATIVE REVIVAL SINCE 1975

Selections from the Whitney Museum
November 13, 1988 to January 8, 1989
Gallery One

The paintings and sculpture in this exhibition reflect a new direction in American art since the mid-1970's: after a decade of abstract conceptions, the human figure has returned to the mainstream. Renewed interest in figuration stems from a multitude of sources and is characterized by a diversity of styles and techniques. Many of the artists in this exhibition have embraced earlier aesthetic attitudes and seem less possessed than their predecessors by the need to create an entirely new idiom. Thus the paintings of Jedd Garret, Ed Paschke, and William T. Wiley seem to represent a revitalization of the Surrealist tradition while those of Jean-Michel Basquiat, Philip Guston, Susan Rothenberg, and Julian Schnabel are marked by the painterly gestures of Abstract Expressionism.

Patterson Sims, exhibit curator, says:

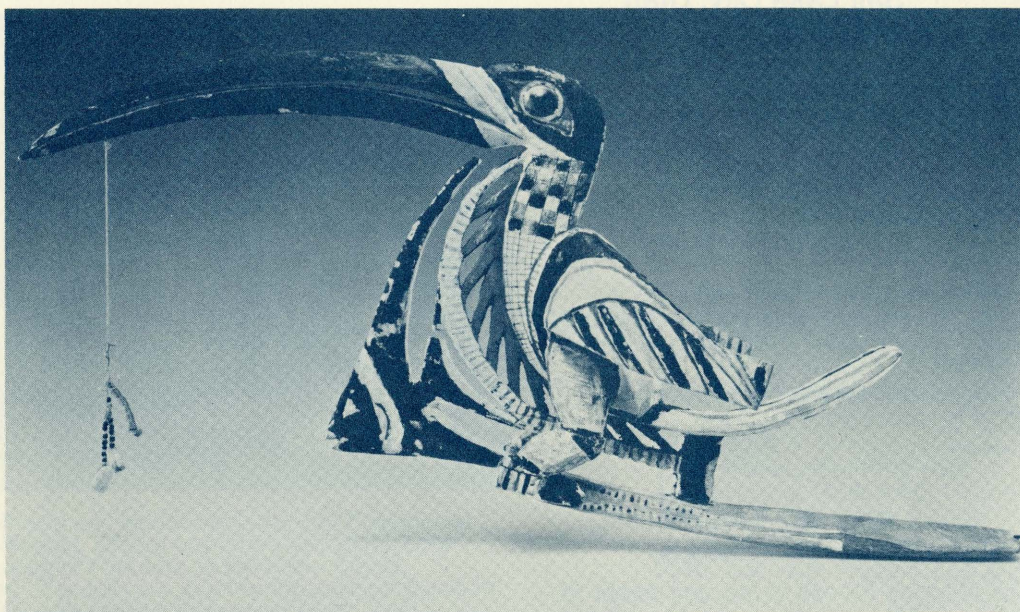
All of these artists, having absorbed the eclectic possibilities of the past, are possessed neither by the need to create an entirely new visual idiom, nor by an interest in novel materials. Their use of the figure responds to a fundamental desire to reestablish contact with themselves and, not incidentally, with their audience -- an audience which, from the 1960s through the 1970s, had become increasingly disengaged by the austerity of Minimalism.

The 31 works of art in this exhibition are from the Permanent Collection of the Whitney Museum of American Art, New York. This exhibition was organized by the Whitney Museum of American Art, and made possible by the National Committee of the Whitney Museum.

Ashputtle, 1982
John Baldessari
Eleven black-and-white photographs, one color photograph, and text panel
84" high x 72" wide
Purchased with funds from the Painting and Sculpture Committee,
Whitney Museum of American Art
from the exhibit, *Figure as Subject*



Exhibitions



Dance Ornament "Mouthpiece"
Melanesia, Northern New Ireland
50 cm long
from the exhibit, *Expressions of Belief*

During the performance of certain traditional dances, small carved and painted animal figures are carried in the dancer's mouth as decoration.

EXPRESSIONS OF BELIEF: MASTERPIECES OF AFRICAN, OCEANIC AND INDONESIAN ART

The Museum Voor Volkenkunde, Rotterdam

December 18, 1988 to February 26, 1989
The Herbert I. and Elsa Bamberger Michael
Gallery and the E. Parry and Peggy Chatterton
Thomas Gallery

This exhibit features 100 masterpieces from one of the world's premier ethnological museums. Ethnological museums are primarily concerned with collecting material evidence of diverse human cultures; however, this exhibit extends the relatively current interest in regarding selected tribal artifacts as works of art. Suzanne Greub, of the Tribal Art Center, Basel has hand-picked these art objects for their aesthetic merits and has organized the exhibit to illuminate the unique aesthetics of tribal art.

Modern art has prepared museum visitors, visually, for an aesthetic approach towards artifacts from Africa, Oceania and Indonesia. Western art styles such as Fauvism, Cubism and Expressionism, created before World War I, drew partial inspiration from the look of tribal art. More importantly, Modern Art has allowed an aesthetic appreciation which is no longer dependent on the concepts of imitating or surpassing Nature and striving for Beauty. Masterpieces of Modern Art have focused on the horrors of war, the grotesque, the subconscious, the psychological, the scientific, and the political aspects of Western culture.

Just as the understanding of Modern Art is dependent on knowledge of the history, scientific discoveries, and culture of the Modern era, an understanding of tribal art is dependent on an understanding of their mythical, magical and social context. Tribal art objects are fragments of a much more complex art which includes rituals, ceremonies, disguise, movement, rhythm, and sound. These larger rituals are messages to beings, living or dead, natural or supernatural and the message is embodied in the particular form of the art object.

The artisan's products for ceremonial or ordinary use are not merely embellished, inanimate objects. They should be understood to exist as active messages.

The Museum Voor Volkenkunde in Rotterdam was established in 1885. Diplomatic, commercial and missionary networks established between the Netherlands and other parts of the world resulted in a flow of material from around the world. Dutch-African trading companies supplied fine specimens of African sculpture from West Africa, Congo and East Africa. The Museum was also supported by government officials and the Dutch Protestant Mission Society, operating in the then Dutch East Indies. From these early beginnings the museum has developed into one of the primary ethnological museums in the world.

This exhibition was organized by the Tribal Art Centre, Basel, Switzerland.

Education/Membership



Mayor Palmer DePaulis and Associate Curator of Educational Services, Ann K. Stewart, admire one of ten Oshiebina Dolls given to Utah Museum of Fine Arts by the Sister City of Matsumoto, Japan. The dolls are used by Educational Services in outreach exhibitions to schools throughout Utah. The Museum exchanged gifts with Sister City Matsumoto when the Japanese delegation visited Salt Lake City in July. *Along the Jordan River*, a color etching by James T. Harwood, was given to the Sister City Group as a remembrance of early Salt Lake City.

GREEK PRESENTATION

Museum in the Classroom

On the wings of the mythical horse, Pegasus, aided by childrens' imaginations, UMFA classroom docents are arriving in Salt Lake City fourth grade classes this Fall with "Life in the Shadow of the Acropolis." Dressed as a Greek woman of 5th century B.C. the docent explains her home, daily life, education of her children, and something of the government and philosophy of her times. She tells the students how red figure and black figure vases were made and how they were used by the people.

This Museum in the Classroom presentation prepares fourth graders for their first visit to the Utah Museum of Fine Arts. It is part of the Utah Museum of Fine Arts - Salt Lake School District PARTNERS Program, an ongoing program for fourth grades, district wide. The students will visit the Museum this Fall and again in the Spring. Each visit is preceeded by a classroom presentation to prepare the students. "We learn how people lived and thought by the art they made" is the teaching objective used by teachers and docents this Fall. In coordination with the objective, the aesthetic qualities of art are brought to the students' attention.

The presentation was developed by Ann K. Stewart, Associate Curator of Educational Services. Each Museum in the Classroom docent interprets and presents the information in her unique style. Participating in MIC are docents Julie Anderson, Elizabeth Drinkaus, Nona Miller, Marjorie Powis, Carolyn Price, Sue Rothwell, Martha Ross Stewart, Madalyn Seaman, Cherry Wong and Kathie Zumbro.

MEMORIAL GIFTS

The Utah Museum of Fine Arts acknowledges receipt of the many thoughtful contributions made in memory of:

Donald P. Lloyd
Ruth Stranquist Roberts
W. Robert White

These contributions will be directed to a memorial fund created especially to provide fresh flowers in the Museum galleries.

Please direct your memorial contributions to

Memorials
Utah Museum of Fine Arts
University of Utah AAC 101
Salt Lake City, Utah 84112

Also, state the name and address of the person(s) to whom you would like an acknowledgement sent.

WE OWE SPECIAL THANKS

Treasures and Trifles Sale a Success

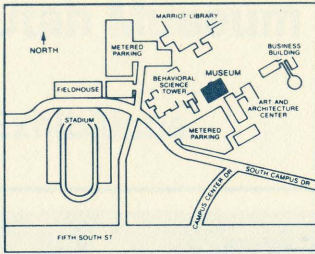
Thanks to the many volunteers, donors, contributors, and especially the Museum's Advisory Board, as this year's sale was once again a great success. The proceeds from this year's sale benefit the Museum's programs. Treasures and Trifles has been a major fund raising event sponsored by the Advisory Board for the past seven years.



Docent Cherry Wong as a "5th C. B.C. Greek Woman"

MUSEUM ART CRUISE ANNOUNCED FOR JUNE 9 - 17, 1989

The Museum cruise from Boston to Baltimore, on the luxury yacht *The Yorktown Clipper*, was such a success last year that it will be offered again in 1989. Please contact Pat Jarvis at 521-9455 for reservations.



University
of
Utah

Utah Museum of
Fine Arts
101 Art and Architecture
Salt Lake City, Utah
84112

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This program
is made
possible in
part by a
grant from
the Utah
Endowment
for the
Humanities,
a state
based affiliate
of the
National
Endowment
for the
Humanities.

Museum Information 581-7332 (recorded message)
Museum Administration 581-7049
Educational Services 581-3580

Museum hours: 10:00 am - 5:00 pm, Monday through Friday; 2:00 - 5:00 pm, Saturday and Sunday. Free weekend park-
ing is available in the Fine Arts parking lot. Weekdays the Museum validates parking in the Marriott Library pay lot.

The Gift Shop of the Utah Museum of Fine Arts
Invites You To Our 1988

ANNUAL CHRISTMAS SALE

Through the Month of December

... Holiday Ornaments and Cards ...



... Specially Selected Gifts For You and Yours ...

Sterling * Trimmings * Ethnic * Wearables
Paper Goods * Jewelry * Ceramics * And Lots More

Shop Hours

Tuesday through Friday 10 am - 4 pm
Saturday and Sunday 2 pm - 5 pm

Summer Newsletter

Utah
Museum
Of
Fine Arts

University
Of
Utah

July
August
1989



Big Cottonwood, 1938, George S. Dibble, lithograph, 9 1/2" x 12", Gift of Jonathon A. Dibble, 1989.003.003

Utah Museum of Fine Arts

Gifts and Grants

MUSEUM RECEIVES \$100,000 CHALLENGE GRANT

The Museum is the recipient of a \$100,000 National Endowment for the Arts Challenge Grant. Chairman Frank Hodsoll announced that the Utah Museum of Fine Arts is one of 68 national arts organizations to earn a grant this year.

"We are grateful for the \$100,000 award, but also for the fact that the Museum has been identified as one of the nation's quality cultural institutions," said Museum Director, E. Frank Sanguinetti. "The Utah Museum of Fine Arts is one of only three university art museums receiving the award this year. The other two being the Yale University Art Gallery and the Henry Gallery at the University of Washington."

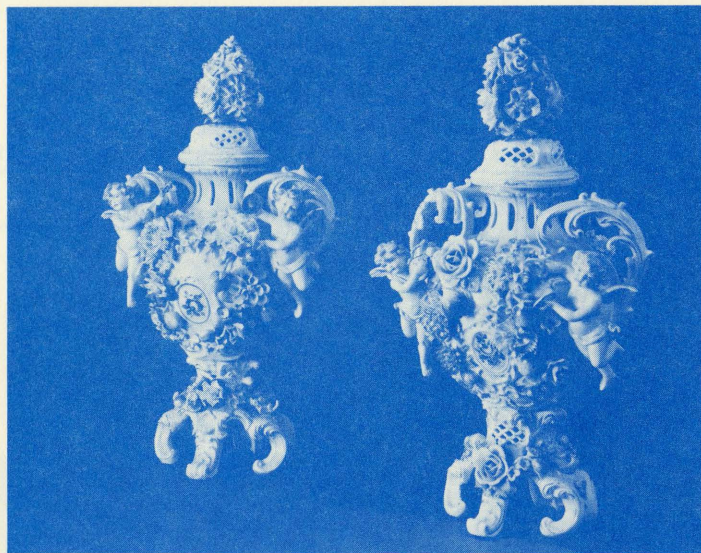
The \$100,000 grant must be matched three times within three years with private contributions. The matching funds, which must come from new and increased sources of contributed income, help grantees to gain new money on a continuing basis by broadening the base and range of their financial support. The program is aimed at increasing contributions from the private sector as well as public sources outside the Federal Government.

The \$100,000 grant and the \$300,000 matching funds will be used to develop a \$400,000 programming endowment for the Museum. The annual interest revenues from this endowment will be used to support the exhibition and educational programs of the Museum. As the Museum raises over two thirds of its annual budget, and cannot use University funds for special exhibitions, this endowment will be invaluable in providing ongoing support for temporary exhibitions and special educational programs. Individuals or organizations which contribute \$5,000 or more to the Challenge Grant Programming Endowment will be listed on a marble plaque at the Museum's entrance.

Dean of the College of Fine Arts, Dr. Robert S. Olpin, stressed that the award will contribute to increased long-term stability and will aid in intensifying efforts to increase endowment gifts. Said Olpin:

"The Challenge Grant is a tribute to the management and programming at the Museum. There is enormous competition among institutions and intense scrutiny given to each applicant. We are delighted that our plans for the Museum have been sanctioned by such an important and prestigious grant from the National Endowment for the Arts."

The Challenge Grant Program is designed to assist arts institutions of the highest artistic quality achieve long-range financial stability. Jeanne Hodges, Director of the Endowment's Challenge Grant Program, says, "the central purpose of Challenge grants is to strengthen the nation's best arts institutions, those with the most established reputation of artistic excellence, by giving them a strong financial base."



Pair of covered vases, 19th C., Dresden porcelain, 18 3/4" x 19", Gift of Mrs. Leslie M. Eskuche

MRS. LESLIE M. ESKUCHE GIFT OF ART OBJECTS

The Museum received over 60 objects of art from the estate of Leslie M. Eskuche. The objects include Meissen, Limoges, Sevres, and Dresden porcelains; Oriental rugs; French furniture, mirrors and paintings; a clock; glassware; and other decorative art objects.

The Museum is extremely grateful to Mrs. Eskuche and her family for these gifts, which gave the donor great pleasure in selecting and exhibiting during her lifetime.

GEORGE S. DIBBLE FAMILY GIFTS

Following on the very successful George Dibble Retrospective (January 22 to February 26, 1989), George and Jonathon Dibble have made gifts of art to the Museum. George S. Dibble has contributed two of his watercolors: *Untitled*, 1982 and *Going Up*, 1976. George's son, Jonathon Dibble has made a gift of two watercolor paintings by his father, *Cedar Canyon*, 1955 and *Cubist Still Life*, (n.d.), and a lithograph by his father entitled *Big Cottonwood*, 1938 (illustrated on the cover).

The gifts have been added to the Museum's collection of historic and contemporary art by Utah artists. This collection is used for exhibitions, education and research. While the Museum already had several works by George Dibble, these recent additions will ensure a more comprehensive representation of his work. The Museum is delighted to make these additions by a principal modern Utah artist, teacher and art critic.

Exhibitions/Education/Membership

UTAH '89: WORKS ON PAPER

June 25 to August 13, 1989
Gallery One

The Museum is co-sponsoring the Utah Arts Council's annual statewide juried exhibition. This year the exhibit will feature original works in prints, drawings, two-dimensional collages and computer-generated images by Utah artists.

Each year Utah artists submit art works to be juried and selected by out-of-state jurors. This year, the jurors are Paul Cummings and William Whitaker. Paul Cummings is currently Adjunct Curator of Drawings for the Whitney Museum of Modern Art and has written numerous publications including *American Drawings: The Twentieth Century* and *Dictionary of Contemporary American Artists*. William Whitaker is a painter, illustrator and educator. Mr. Whitaker was a featured artist in a series produced by PBS Television entitled *Profiles in American Art*.

June 13, at 12:00 noon, the jurors will offer a Gallery Talk relating to the selection and content of the exhibition. Up to \$5,000 will be available for purchases and awards to be recommended by the guest jurors and determined by the Utah Arts Council's Visual Arts Committee. All purchases will become part of the Utah State Fine Art Collection administered by the Utah Arts Council. In addition, the Utah Arts Council will select artworks from the exhibition to travel throughout the state as part of its Traveling Exhibition Program.



Untitled, 1982, George S. Dibble, watercolor, 6 3/8" x 9 1/8", Gift of the Artist, 1989.004.001

MUSEUM IN THE CLASSROOM DOCENTS VISIT SPRINGVILLE

Museum in the Classroom Docents headed south to Springville, "the Art City," earlier this Spring to visit Brookside Elementary School. Karin Brown, Elaine Call, Marjorie Powis, Sue Rothwell, Martha Stewart, Ann Stewart and Kathie Zumbro visited fourteen classes, grades 1 through 5, to prepare students for their tour of the Utah Museum of Fine Arts in April. The Brookside School PTA sponsored the trip to the Museum and arranged the MIC presentations. The children, who all attend weekly art classes taught by an arts specialist in the school, were knowledgeable, enthusiastic and anxious to visit "more museums." Students are familiar with the Springville Museum of Art because of the proximity of their school. Following the classroom presentations the Museum in the Classroom Docents visited the Springville Museum of Art to see the *Spring Salon* exhibition.

MEMBERSHIP

Your Museum is, in great part, dependent on memberships to support its many programs. As a participating member, we encourage you to convince a friend of the value of Museum membership. They will not only share with you the pleasure of being actively involved but their donations will help assure the continued growth of the Museum.

The Museum's Membership Committee is eager to have your help in seeking additional new members as well as greater support from our current members. They recognize that your personal recommendation of the Museum to your friends is the most effective means of finding new memberships. Museum memberships start at only \$20. Members receive many special benefits, which increase at higher levels of support. But the best benefit is knowing that you've helped assure the continuing high quality of a major Utah cultural resource.

VOLUNTEERS

We extend our appreciation to the volunteers who serve the Museum in many capacities throughout the year. From staffing the Museum shop, conducting tours, hostessing, to office work these dedicated volunteers provide a vital service. If you would like to volunteer, please call the Museum at 581-7049.

MUSEUM ART TOUR

"England and Ireland, an art tour with E. Frank Sanguinetti," will take place from August 28 to September 16, 1989. This 20 day trip features in-depth visits to the major art and architectural sites of London, Bath, Salisbury, the Cotswolds, Stratford-Upon-Avon, Dublin, Limerick, and more. For more information please contact Pat Jarvis at 521-9455.

Membership/Acquisitions

SOCIETY OF MUSEUM ASSOCIATES ADVISORY BOARD

Two new members were welcomed to the Advisory Board of the Utah Museum of Fine Arts. Jean Henkels (Mrs. John B.), and Jeanne M. Kimball (Mrs. Richard A.) join the present members of the Board who look forward to another year of exciting and interesting challenges in providing support for and interest in the Utah Museum of Fine Art.

MUSEUM GIFT SHOP

Gifts for all occasions are available in the Museum shop. Selected jewelry, cards, stationary, designer gift wrap, our "Greek designed" T-shirts, specialty gifts for graduations, anniversaries and weddings await your perusal. Our buyer has just returned from the Museum gift show in Los Angeles with arms laden with new and exciting merchandise and more coming in daily.

The shop offers a wide range of items and prices, and proceed support Museum education programs.

MEMORIAL GIFTS

The Utah Museum of Fine Arts acknowledges receipt of the many thoughtful contributions made in memory of:

A. Kyle Bettilyon
Dr. and Mrs. Frank Daughters
Helen Harter
Norman Helgren
Louise Covey Moyle
Helen B. Straub

These contributions will be directed to a memorial fund created especially to provide fresh flowers in the Museum galleries.

Please direct you memorial contributions to:

Memorials
Utah Museum of Fine Arts
University of Utah / AAC 101
Salt Lake City, Utah 84112

MR. AND MRS. JOHN WALLACE

Utah cultural institutions mourn with particular poignancy the passing of Glenn Walker Wallace and her husband John. Their support has been critical for the good health of our cultural institutions including the Museum of Fine Arts. Not only did they make handsome annual contributions to our acquisition fund, but their magnificent gift to the Museum of the unique glass door panels by Rene Lalique constitute a perpetual reminder of their taste and generosity. The whole of Utah has reason to remember these two extraordinary citizens.



Sculptural relief, Greek, A.D. 325, marble, 1:45 m. x :48m., Gift of the Marriner S. Eccles Foundation, 1989.005.002

MARRINER S. ECCLES FOUNDATION ADDS GREEK SCULPTURAL RELIEF TO "MASTERWORKS COLLECTION."

The Marriner S. Eccles Foundation has generously funded the acquisition of a major Greek sculpture. The sculpture is a large carved relief of marble from the Greek mainland, dated approximately A.D. 325, in the Constantinian period. It is a well-known work and has been published in the Boston Museum's *Sculptures in Stone*. It has been exhibited in recent years at the Birmingham Museum of Art, Alabama, and at the Art Museum of South Texas, Corpus Christi.

The Marble relief has been described for us by Boston as follows: It is 1:45 m. long by :483 m. high. Two winged and two wingless genii are arranged in a design popular in Roman imperial times to suggest the triumph of the Seasons attending a commemorative image. Here, the image is of a young man of intellect or scholar with a scroll in his left hand. Masks from the theater complete the tribute to the arts, and the peacocks feeding out of baskets of fruit heighten the suggestion of an eternity that is neither overtly pagan nor Christian or Jewish. The carving is very clean and precise, with deep folds and an unusual, partly drilled treatment of the hair of the genii. The young man's features have the idealism of Augustus or the Judio-Claudian princes early in the imperial period.

The decision to develop a group of Greco-Roman cultural objects in the collection came some four years ago when negotiations with the Boston Museum of Fine Arts resulted in a loan of important material from Athens of the 6th, 5th, and 4th centuries B.C. We intend the Boston Greek loans as an educational experience for the benefit of the academic and non-academic communities as preparation for our acquiring Greco-Roman material.

The Museum wishes to thank the Marriner S. Eccles Foundation for this most geneours gift which is a grand beginning for a Greco-Roman collection at the Museum. Interested visitors may view other Greek sculptures, which are proposed additions to the collection, in the *Painted Past* exhibition area.

Education/Staff

GREEK EXHIBITIONS LEAD TO AN INCREASED USE OF THE MUSEUM

The two exhibitions, *The Painted Past: Attic Vases, 6th and 5th Centuries B. C.* and *In the Shadow of the Acropolis*, currently on loan to the Museum from the Museum of Fine Arts, Boston have resulted in an increased and expanded use of the Museum as a teaching resource for the intermountain region, Utah and the University of Utah. Because this is the first time any Museum in the State of Utah has exhibited Greek art, the exhibitions have become a key teaching tool across disciplines and age groups.

Since April 1988, when the exhibitions opened, the Museum's Education Department has served numerous high schools requesting tours specifically for the Greek exhibitions. Many of these schools have been strong supporters of the museum, but have lately increased their visits. They include Alta High School, Hillcrest High School, Brighton High School, Judge Memorial High School and Rowland Hall - St. Marks. The exhibition has also drawn new schools such as Granger High School, Mountain View High School in Orem and high schools from Idaho, all in areas outlying the immediate Salt Lake City area.

In addition to high schools, the two Greek exhibitions have been a key visual resource for many of the Intellectual Traditions of the West classes on the University of Utah campus. Professors Peter Appleby, Department of Philosophy; James Svendsen, Department of Languages; Ann Engar, Liberal Education; Ann Decker, Department of Theatre; and Dorothy Bearnsen, Department of Art are among some of the professors who have requested tours for their classes by the Museum staff.

Not only have the Greek exhibitions been catalysts for increased use of the Museum, they have also provided the base for expanded use of the Museum. Several of the teachers and professors have scheduled follow-up tours using other art in the Museum, such as Renaissance, Flemish and Neoclassical, to connect concepts learned in the Greek exhibition with the continuing influence of Greek art, ideas and culture on subsequent Western thought. Exhibitions at the Museum during the year 1988-89 such as *Figure as Subject: The Revival of Figuration Since 1975* from the Whitney Museum of American Art, New York and *Expressions of Belief: Masterpieces of African, Oceanic and Indonesian Art* from the Museum Voor Volkenkunde, Rotterdam also proved to be critical for teachers and professors in comparing and contrasting the Greek tradition with contemporary art and art from the non-Western traditions.



Pre-Columbian symposium speakers (left to right): Dorie Reents Budet, Duke University; David C. Grove, University of Illinois; Mark Miller Graham, University of Utah; and David Freidel, Southern Methodist University.

TWO SPRING SYMPOSIA PRESENT OUTSTANDING SCHOLARS

The Museum Education Department of the Museum presented two public symposia in April that brought some of the nation's top scholars to the community. Both events were extremely well-attended by enthusiastic audiences.

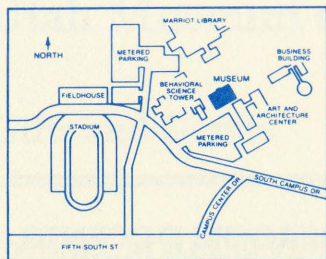
On April 15th, a day was devoted to *The French Revolution: A Bicentennial Celebration*, co-sponsored by the Museum, the Utah Endowment for the Humanities, the Utah Council for Humanities Education, and the Alliance Francaise. French historians from the University of Utah, Utah State University, Westminster College and the University of Wisconsin presented insights into various facets of French society during the time of the Revolution.

On April 22nd the Museum and the Utah Endowment for the Humanities presented four top scholars in the field of art and archaeology discussing masterworks in the Utah Museum of Fine Arts PreColumbian collection. We are especially grateful to Dr. Mark Miller Graham, University of Utah Visiting Professor of Art History, for his assistance in planning this symposia.

SPRING DOCENT LUNCHEON

The Museum's Docent Council held their annual Spring Luncheon June 1, 1989 at the Country Club. During the past year, Docents have served over 10,000 visitors with tours in the Museum galleries, and have presented in-school programs to over 4,000 students. Docents provide the Museum's Education programs with an average of five hours service weekly during the school year.

The Five-year Service Award, a pendant of the Museum Walking Buddha created by former Docent, artist Frances Garrett, was presented to Helene Fairchild, Gladys Bader, Jean Grua and Barbara Petersen.



University of Utah
Utah Museum of Fine Arts
101 Art and Architecture
Salt Lake City, UT 84112

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for the Arts.

This program
is made
possible in
part by a
grant from
the Utah
Endowment
for the
Humanities,
a state
based affiliate
of the
National
Endowment
for the
Humanities.

Museum Information 581-7332 (recorded message)
Museum Administration 581-7049
Educational Services 581-3580

Museum hours: 10:00 am - 5:00 pm, Monday through Friday; 2:00 - 5:00 pm, Saturday and Sunday. Free weekend park-
ing is available in the Fine Arts parking lot. Weekdays the Museum validates parking in the Marriott Library pay lot.



Portrait of Mrs. Benjamin West and Her Son Raphael, 1770, Benjamin West, Oil on Canvas, Gift of the Marriner S. Eccles Foundation, 1982.007.003

This painting is on loan to the Baltimore Museum of Art for their special exhibition, *Benjamin West: American Painter at the English Court*, June 4 to August 20, 1989. This painting was previously exhibited at the National Gallery of Art for their exhibit, *Raphael in America*.

